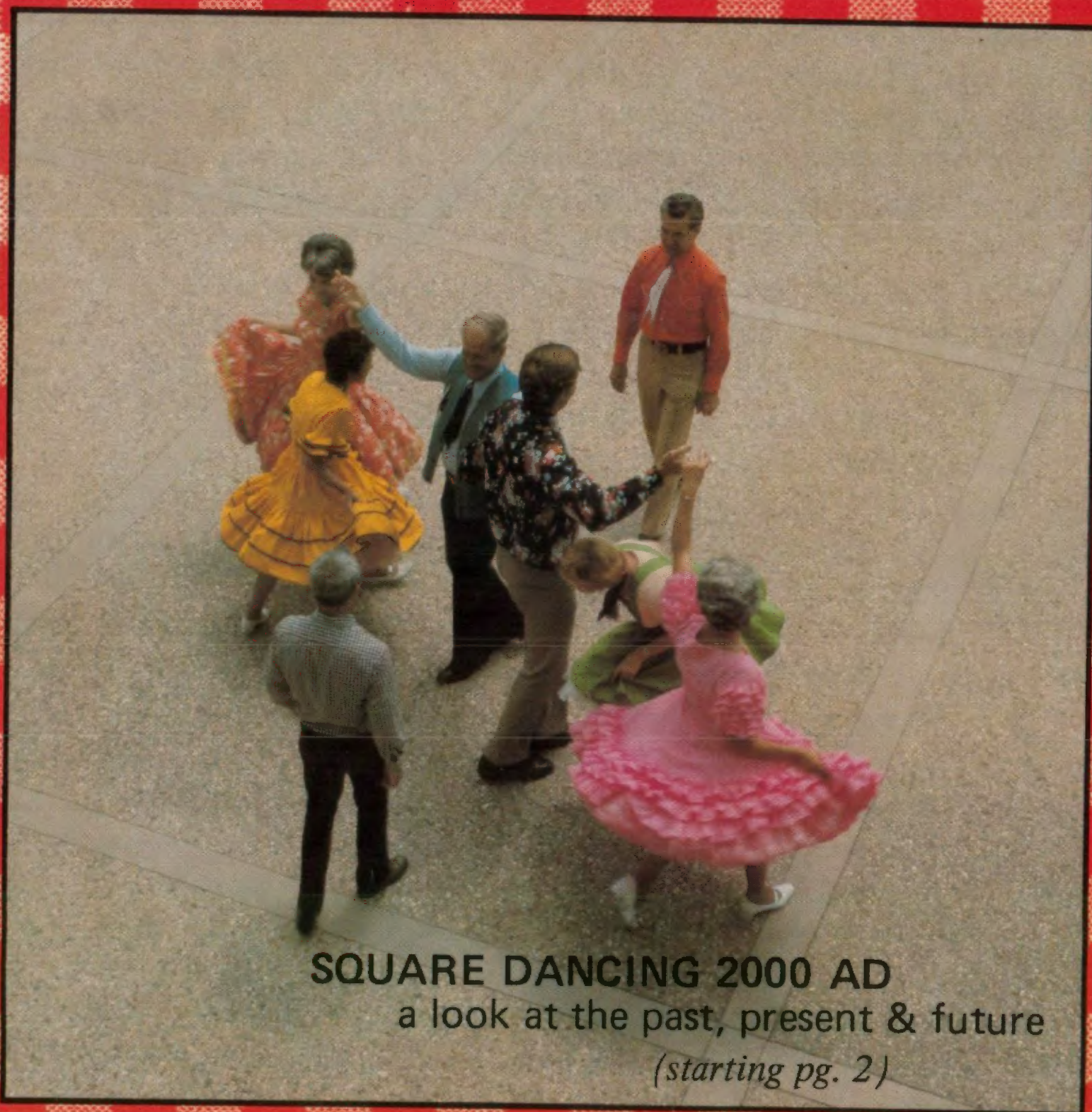


SQUARE DANCING

NOVEMBER, 1977

60¢ PER COPY

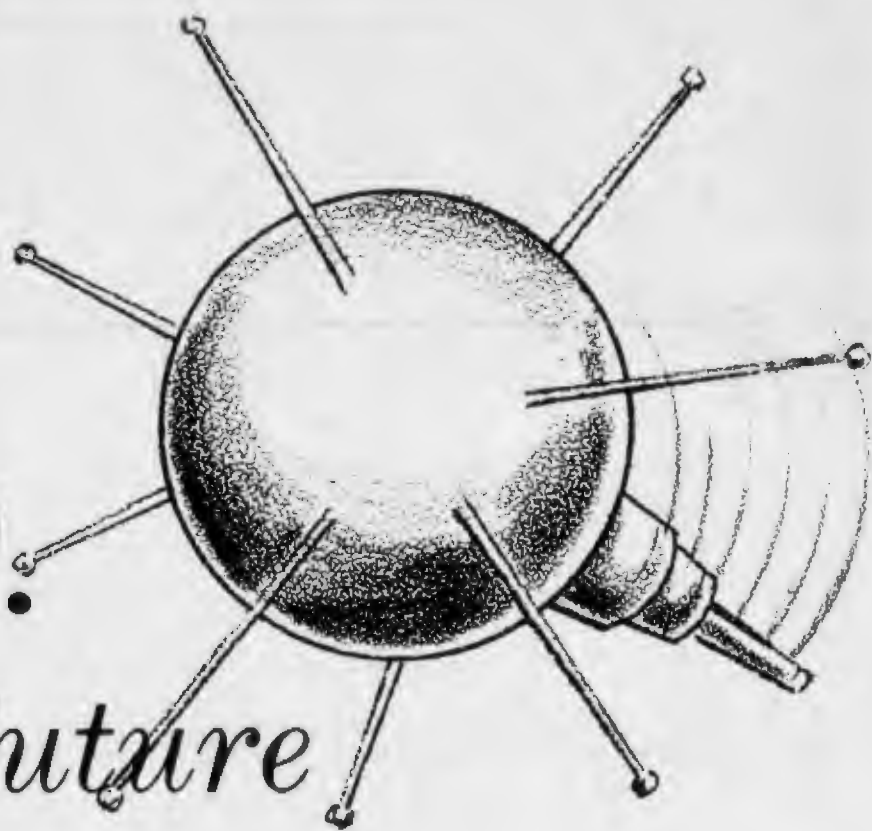


SQUARE DANCING 2000 AD
a look at the past, present & future
(starting pg. 2)

The World

—2000 A.D.

Looking toward the Future



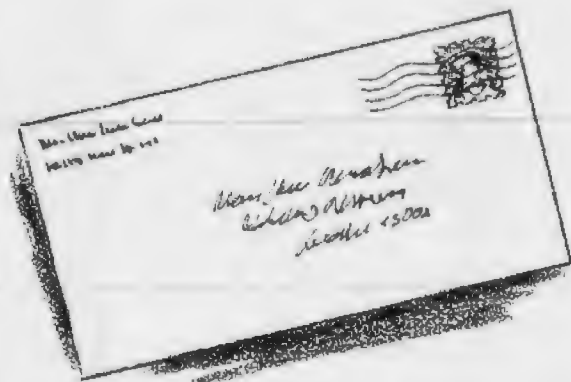
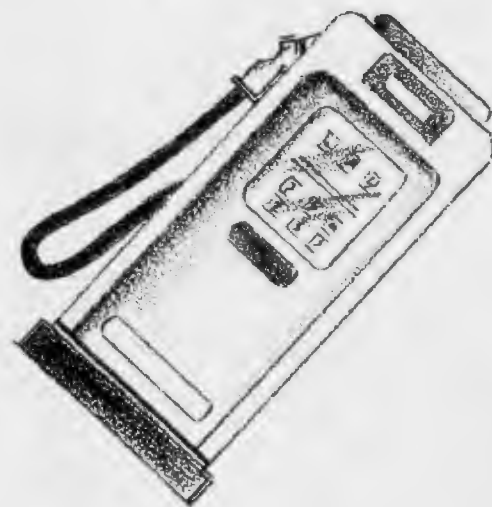
WHO COULD HAVE IMAGINED back in 1954 what our world would be like in November, 1977? While men were planning for space flight, they were still relatively earthbound and only the most imaginative and visionary could think of man orbiting the earth, flying through space, *walking on the moon*.

Back in 1954, gasoline was 32¢ per gallon; it cost 3¢ to mail a first class letter and you could still buy a nickel candy bar.

The changes that have taken place in less than a quarter of a century have led government and industry leaders to realize that they cannot take a wait-and-see stand on the future. Things are moving too rapidly. Planning must begin now. With this in mind, leaders have for years maintained "think tanks," projecting on what is now known to try to guess what things will be in the years to come. Those who are knowledgeable in such matters say that in the year 2000 we will see a population increase of 80 percent. In general terms, if this results in population growth equally throughout the world, the head count in the United States alone would jump from slightly over 200 million in 1977 to 360 million in just the next 23 years. Gasoline may rise to \$2.00 per gallon and who can guess what will happen to food prices.

There is a bright side. Those studying the future say that with continued advancements in automation the work week of the average individual may be 20 hours or less. This will mean an abundance of leisure time for Mr. Average Citizen to pursue his own interests; to be more involved in study, recreation and hobbies.

Translating all of this to square dancing — where will this activity be in 23 years? If left alone it certainly may continue. If, on the other hand, we make plans for the future based on the knowledge we have gained in just the past quarter century and look for ways to make square dancing available for the increasing numbers who may want it, we may discover bright new directions. One thing we do know is that the future of this activity begins *now*. The planning for square dancing in the year 2000 starts today!





November, 1977

*If it is to be,
It is up to me.*

William H. Johnsen

THOSE OF US who have come to accept square dancing as a major part of our lives, who are stimulated by the activity and warmed by the friendships, must realize that the future of square dancing rests in our hands. What will it be like ten, fifteen, twenty years from now? What will it be in just 23 years, in the year 2000?

There are several directions the square dance activity can take. It can continue on in its present path. It can fade away because of lack of proper leadership, or it can thrive and become the recreation for many in the years to come.

The past 23 years have seen numerous changes for the activity. We have experimented and tested. We have gained dancers and lost dancers. We have made progress and we have had our problems, but from it all we hopefully have learned a great deal. We stand at a point today where we can assess what has gone on before and make our plans for the future.

HOW ARE YOU AT GUESSING?

This month we begin something that should have been started long ago. We are setting up a "think tank" operation in planning toward the future. On the following pages you'll see the results of some questioning we have been doing. Many quotes may seem repetitive, but we have included them because of the way they have been stated. We hope you will read through the concerns and hopes of these leaders and then add your own positive thinking relative to square dancing's future . . . E.D. Ettinger, a top planner for recreational needs, sees changes coming for two reasons, "The changing tastes of Americans regarding leisure and recreation, especially a desire to participate actively. The persisting energy crisis. The opportunity in recreation, then, is at close-to-home facilities with ways to participate — done with flair, imagination and a touch of class." OUR COVER shows an "oldie" *Triple Duck*, to tie in with our look at the past.

Here is a start. For the past year and a half we've been busy interviewing dancers, callers and leaders. We've asked their views on the way things are and the direction they feel square dancing is taking. We think you'll be interested in our findings.



SQUARE DANCING

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Join us in our "Think Tank"

BY MEANS OF A questionnaire, we have recruited a number of interested, involved square dancers and asked them three questions relative to "where we've been," "where we are now" and "where we appear to be heading." Don't be alarmed if some of the statements seem hard and critical. We've asked everyone to be frank, knowing that this is our best way to assess the program. Through all of the answers lie clues to future directions.

Our pollsters came from 13 states, Canada

and New Zealand. They are dancers, callers and teachers. They include the first as well as the most recent National Convention general chairmen, officers of both LEGACY and CALLERLAB, and reflect the full strata of square dancing. Each person answered on the basis of the square dance activity in his own area and what he had an opportunity to see of other areas. The sampling of quotes from the questionnaire is not slanted to depict just one theory, but it does reflect a good cross section.

QUESTION ONE

Square Dancing as we see it today—

• The first question we asked everybody was: "IN YOUR OPINION is square dancing today heading in a healthy direction?" As one might expect, the answers were varied. From *Mike Seastrom* — caller ".... It is headed in a healthy direction, but very possibly at too slow a pace...." *Elmer Elias* — instructor ".... International standardization of figures and uniform designation of dance levels is a major accomplishment...."

Even with the more optimistic responses

came some skepticism. *Bob McNutt* — dancer ".... We are trying to go too far too fast...." *Angus McMorran* — Canadian caller ".... The 'vocal minority' seems to be directing us toward increasing the complexity of dancing. It becomes increasingly difficult for new dancers to stay in the activity. We are losing more dancers than we recruit each year...."

It became apparent early in analyzing the questionnaire where many of those responding felt the problem lay. *Osa Mathews* — caller ".... Too much new material...." *Carl Anderson* — founder of the National Square Dance Convention ".... In 30 years of dancing, we have seen the activity grow and then lose members due to callers using these numerous new figures...." *Fred Staeben* — caller ".... It frightens me to look in a square dance encyclopedia and see 2633 movements listed...." *Ray Orme* — caller ".... The abundance of workshop groups is discouraging club activity and promotes interest in new, unused, untried figures as it discourages a complete, thorough understanding of our tried and true basics...."

Emphasis Questioned

Some responses questioned the emphasis being placed on advanced dancing. *John Kalten-thaler* — CALLERLAB Executive Secretary ".... We see an alarming trend emphasizing 'beyond Mainstream' clubs. Why is it better?...." *Staeben* ".... As long as we control the number of figures through CALLERLAB as the backbone of our activity, I think we will be in good shape...." *Jay Metcalf* — singles



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leader "....CALLERLAB has helped, but more control is needed...." *Bill Johnston – caller* "....Square dancing is going into orbit largely due to a subconscious collision between a relative few vociferous dancers who insist upon constant challenge and a large segment of callers who yield to those pressures...." *Staeben* "....We should realize that the bulk of our dancers will be at Mainstream or below...." *John/Lorraine Melrose – dancers* "....There is nothing wrong in looking for challenge dancing, but if the caller would spend more time working with the first 75 basics, teaching All Position Dancing, a lot of these people would have 'challenging' dancing...."

Important Values Missing

Quite a few expressed deficiencies in the present system. *Anderson* "....The dancers today are so busy learning and keeping up with new figures that they have no time for injecting rhythm, smoothness and styling into the dance. In too many instances it has become grim, competitive and oft times frustrating...." *Jay/Helen Orem – dancers* "....So many of the standard basics are being dealt with loosely. We see the ladies chain done differently. Even the swing and promenade have myriad variations...." *Melrose* "....Much of our problem can be traced back to 12-15 weeks basics lessons...."

Some of the answers touched on other "missing links." *Kaltenthaler* "....There is not enough emphasis on dancing for fun and comfort...." *Bill/Mary Jenkins – dancers* "....Dancers and callers must get back to the social and recreational aspects of square dancing...."

The crux of these deficiencies became evident with the following responses. *Harold Bausch – caller* "....CALLERLAB'S work with screening new calls is a big help, but so much depends upon the good judgment of the callers...." *Art Shepherd – New Zealand caller* "....There is a tendency in some areas to disregard the leadership and guidance available and to 'bash on regardless'...." *Mathews* "....New callers do not prepare themselves to teach properly...." *Jenkins* "....Too many inexperienced callers starting clubs with untrained dancers...." *Kaltenthaler* "....I am disturbed when I see so many new callers obsessed with the idea that 'sight calling' is the *only* way and who feel that memorized routines

are bad.... Too many callers are making the dancers work too hard so that they tend to burn themselves out...."

What other needs seemed to exist? *Steve/Dorothy Musial – Chairmen 26th National Square Dance Convention* "....Square dancers in general are becoming more aware of the fact that we must effect some common sense guidelines in order to promote and preserve our national pastime...." *Staeben* "....It is discouraging when a visiting caller calls for a Mainstream club and introduces a new figure not included on the Mainstream list. If we are to have a successful future *all* callers must see the advantage in abiding by the rules...."

Signs of our times showed up as the financial and costume problems facing square dancing. *Metcalf* "....Something needs to be done about the price callers are asking or most smaller groups can no longer exist. Schools and halls are becoming very expensive...." *Orme* "....Small clubs discouraged by high callers fees. Callers have money as an objective instead of placing the emphasis on what they can contribute to the activity...." *Melrose* "....We are concerned with a deviation from square dance costuming, ladies in pantsuits, etc...."

A Splintered Activity

On the subject of clubs and the general structure of the activity. *Orme* "....I deplore the attitude of division among dancers, i.e., squares, rounds, high level, etc...." *Jenkins* "....Too many arguments, cliques, pressure groups dissatisfied with level of dancing...." *Steve Stephens – dancer* "....There is too much organization. Roberts Rules of Order has ruined many good clubs and causes much dissention between members...." *Jenkins* "....Club officers are elected who have very little experience or knowledge of the activity...." *Orem* "....Seldom do Associations limit themselves to the one excuse (reason) for their existence, i.e. to work on needed projects that help the clubs which cannot be done by the individual clubs working independently...."

☆☆☆

Conclusions – The responses to *question one* would lead us to believe that there are a number of detours in the present road of square dancing. How do these same people feel about the future? You'll see on the next page.

QUESTION TWO

How does the future look?

• The second question we asked was: "IF YOU HAD a crystal ball and on the basis of the way square dancing is in your area at the present time, what form do you see it taking by the year 2000 — just 23 years from now?" There was both optimism and skepticism in this section. Many of those replying felt that square dancing showed definite steps toward a positive future. *Ken Croft — round dancer* ".... By the year 2000, the square dance population could probably double, triple or quadruple...." *Metcalf* ".... If we can keep some control on the number of new calls a person is expected to know — there is no end to the bright future of square dancing...."

Others felt that unless something is done soon the activity will lose its impact and attraction. *Mathews* ".... With so much new material being added, in 23 years only the retired people will have the time and money to keep up...." *Walt Cole — caller* ".... More people will be involved in more and different phases of square dancing. The greatest growth will be among the retired and senior citizen groups...." *Musial* ".... We will see an increase of nearly 100% of dancers in the 55 to 70 age bracket. These semi-retired and retired people will want no responsibility nor will they want to be involved. They will dance in caller-run clubs, attend caller-run festivals and will be influenced by what the callers will tell them. Dancer leadership will be nil...."

The big IF in many of the responses had to do with leadership development. *Jeanne Moody Briscoe — caller* ".... The activity will only head in a healthy direction if we callers permit it...." *Melrose* ".... We see square dancers demanding a better grade of calling and we see the caller/teacher performing to meet the dancers requirements not vice-versa...." *Orem* ".... Dependence upon the few professional callers to pass along their knowledge to promising, thoughtful callers as a means of maintaining a level keel...." *Jimmy Carney — dancer* ".... Calling will become more professional and as a result it will be better.... On the negative side, I foresee a high rate of drop outs

as long as the leaders keep insisting on inundating the Mainstream with movements, complications, over-organization and accelerated learning demands...."

Following through on their answers to the first question, many felt that the future greatly depends upon how we would handle the influx of new movements. *Briscoe* ".... As long as new movements flow unchecked we are in for a greater separation (of dancers related to ability) in the future...." *McNutt* ".... I foresee a learning period of not less than 75 lessons just to learn the basic skills needed to be able to dance at what will then pass as club level...."

Orme ".... We are heading toward a highly competitive atmosphere with dancers being able to dance only with the group they belong to...." *McNutt* ".... In no way will the twice a month dancer have a place to go unless proper planning is started now...." *Johnston* ".... There will be a wide span of the activity with no middle ground. Those who wish to devote the time and effort to a full-time 'hobby' will have to be dedicated and will be resigned to two years of classes...."

A Bright Future ... if ...

A response from one of our colorful veteran callers brings in a touch of optimism. *Fenton "Jonsey" Jones — caller* ".... (I see) a bright future if the amount of material flowing to the dancer is curbed and controlled.... CALLER-LAB is making great strides in this direction...." *Bausch* ".... Clubs will be a little more specialized. In each plateau, dancers will need to be 'challenged' to the best of their ability — but not a step beyond...." *Seastrom* ".... I feel that we now have to preserve all phases of this activity (squares, rounds, contras) and at the same time bridge all the gaps between types and levels of dancing so as not to polarize our 'family'...."

Then there was a sprinkling of suggestions all of which bear consideration. *Melrose* ".... Traditional square dancing seems in jeopardy today. We see a need to retain some of this in building toward the future...." *Elias* ".... (I see a) separate round dance convention and a return to caller cued easy rounds for square dancers...." *Bud Parrott — R/D instructor* ".... We see more clubs turning to the two squares, two round tips. We believe that square and round dancing will be solidly joined together through the efforts of CALLERLAB and ROUNDALAB...." *Stephens* ".... Friendship, fellowship and fun will always receive first consideration...."

- Time out, for the moment, while we look at one of the main topics covered so far.

How and What We Dance

THERE IS AN ACCEPTED WAY to do almost everything. In square dancing the right way can best be translated as being the comfortable and considerate way. Years ago, before dancers and callers became so mobile, the need for smooth dancing was felt in local communities. In order for a person to learn to dance with one caller, dance in a club to another and then visit other clubs and dance to other callers in the area, there needed to be some form of accepted standardization.

This was not a case of *regimentation*, although at first many dancers became over-stylized; it meant following a definite rule for doing each basic. The need was best understood when you realize that there were half a dozen ways to promenade, perhaps six different swing positions and any number of interpretations of how to do quite a few of the movements. Folks were inclined to like their own styles — which was fine, but when it came to big dances and festivals where dancers came from all over, the confusion became a problem. It was obvious that there was a need for uniformity in styling if square dancing was to expand successfully. Achieving standardization was usually a case of give-and-take with the caller/leaders eventually

agreeing on what appeared to them to be the best route to go.

The same thing happened on a larger scale as square dancing grew, spread across state and national boundaries and became the recreation for millions. A standard way of doing each movement became and remains an important key to the continued acceptance of the activity.

Now, about *what we dance*. One response to our questionnaire stated that there were well over 2600 movements in the activity today. Many have said that the continued, unchecked flow of movements is a threat — and we agree.

If we, in projecting toward the future, are talking about a “popular” form of square dancing, we need to find out *how involved* the potential dancer wishes to be and then gear the “popular” dance program to his needs.

At present the activity recognizes three plateaus that make up the Mainstream of square dancing which is designed for those who have completed class, have been in the activity for a reasonable amount of time and are dancing on the average of once a week. Mainstream and Mainstream experimental movements are being emphasized to the point where many of today’s dancers are familiar with them.



— Here’s an example of a Mainstream Experimental — TOUCH $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$

WHAT APPEARED in the beginning to be a basic of rather doubtful usage has become a welcome workhorse, fitting well with many of the basics recently introduced to the activity. The first principle of Touch is a simple one. With two facing dancers (1) Touch is the command to move up and make contact with the right hand (2). At this point there is no

motion called for, simply a contact.

The call Touch $\frac{1}{4}$ would have the facing dancers (1) move forward to make contact (2) and start to turn (3) until they have moved together around a central turning point, one-quarter or 90° (4). To follow the action through a square, please turn the page.





TOUCH $\frac{1}{4}$ — $\frac{1}{2}$ — $\frac{3}{4}$

AN EXAMPLE of Touch starts from a square of dancers (1) who move into an eight chain thru formation (2). On the command to "Touch," the dancers move forward to make a right hand contact with the dancer they face (3). To Touch $\frac{1}{4}$, each dancer moves forward around the central turning point be-

tween the two dancers (4) and, having moved one-quarter (5), they momentarily form new ocean waves and Touch $\frac{1}{4}$ is completed.

Continuing on (6), Touch $\frac{1}{2}$ is completed (7) as the dancers reach a new wave at right angles to the previous wave. To continue this same turning action, Touch $\frac{3}{4}$ is completed as the





dancers turn a quarter more.

You will find this movement cropping up frequently in a number of situations. The one caution to remember is that simply doing Touch is not an indication to turn unless the additional directional call telling you how far to turn has been added.

☆☆☆

The correct styling of every movement is an important part of its presentation. This is one of the prime reasons for allowing sufficient time for all the basics to be taught in class, then re-taught, reviewed and practiced until all the rough spots have been eliminated and the basic is being executed smoothly. Dancers and callers

will find that doing a basic well the first time, instead of learning it wrong and then having to go back later to learn correct styling and the correct number of steps, is the wise procedure.

Continual work on styling, coming even after a dancer has been in the activity for some time, is designed to smooth out the rough spots and eradicate any bad styling habits that have been picked up along the way.

The entire concept of teaching depends upon the caller/teacher presenting material in such a manner that the learner does it correctly from the beginning. This is one of the tricks in presenting the basics. The concept of teaching is discussed a bit further on the following pages.



• From the questionnaire, we learned that many would have us restrict the total number of class lessons and yet there are others who emphatically suggest retaining or adding to the number of basics in the Mainstream. Let's be realistic. You can't do both. To be taught correctly, each movement takes a certain amount of time.

Teaching the Basics

TEACHING IS AN ART — it is also a science. The correct understanding of teaching is all-important in educating a non-dancer into being a knowledgeable, enthusiastic and capable square dancer.

There is much to consider when presenting the basics to the new dancer. While he is learning the movements that he will be using

the rest of his square dancing life he will also, and equally important, be learning the basic skills of dancing and will be introduced to the correct attitudes of being a square dancer. The first basics which he will later consider to be quite simple will be the most difficult for him to learn. They will represent a brand new language and a brand new concept that will include learning something about body mechanics, the importance of moving to music, the need for listening to the caller and adjusting to the other dancers in the square.

All of these elements the caller/teacher must take into consideration when presenting a class. Because no two classes are the same, it is virtually impossible for him to know exactly how much he will be able to present in any given lesson and it will be equally difficult for him to forecast exactly at what point the dancers will have assimilated the information he has presented and be ready for club dancing.

We have taken the list of basics as they appear in the two illustrated Handbooks in a suggested workable order of presentation. While this is not *the only* order, it is a *workable* order. The next topic of business is to come up with a lesson plan — a suggested grouping of these basics into lessons for the new dancer.

Keep in mind that the purpose of the class is to provide enough time for the new dancer to be *taught* each movement and then to practice it until it is *learned*.

We have prepared the following lesson outline based on 41 weekly, 2½ hour class sessions for a total of 102½ hours of instructions. Anyone teaching with these guidelines should be aware that it may sometimes take a second class period to re-teach a basic. Occasionally, a class will move faster than expected and the basics may be moved up a bit. As a class goes on, more time will be needed for review. Portions of the evening will be needed to review "trouble spots," to work basics from a variety



THE BASIC HANDBOOKS

Now that the two Basic Handbooks are out, we wish to thank all of those who have written us. Your compliments and suggestions are indeed appreciated. Repeating what we wrote in the September issue, a special CALLERLAB committee is presently studying the definitions of the Mainstream Basics and in a year or so we may see some changes and updating. The definitions we have used in the two Handbooks are the ones we have used in previous Handbooks, the Style Lab and Take a Good Look over the years. Also under study by a CALLERLAB committee is the timing necessary for each Basic. These, too, will be updated and changed in our Handbooks as the membership approves the lists. The number of steps shown in the present Basics Handbooks are those we have been using over the years.

of positions and for the caller to answer questions.

There are many elements to take into consideration when teaching the basics and yet this list can be a workable outline for you. Remember, there is nothing sacred about the class breakdowns we have shown. If you find that it is better for you to hold up on a specific basic and to move other basics from one class session to the other — fine. That is the prerogative of the caller/teacher.

We do suggest, however, that when teaching the newcomer, the caller cover one entire program or “semester” plateau and be satisfied with the results *before* moving on to the next

program. In this way the caller is preparing the dancer so he is able to attend dances and clubs advertising their programs by the “program” or “basic block” system. It is quite possible that a new dancer now in his Extended plateau of lessons may have an opportunity to dance with another group where the calls are restricted to the Basic plateau. By being well rounded in this foundation material, the newcomer will be equipped for this level of exposure to club or “open” dancing.

The following workable class outline represents a suggested order that will be reflected in the Caller/Teacher Manuals and in the Basic Movements Handbooks.

FIRST SEMESTER 10 WEEKS The Basic Program

FIRST NIGHT

1. Circle Left/Right
2. Forward and Back
3. Do Sa Do
4. Swing
5. Promenade
6. Single File Promenade
7. Split the Ring
(One Couple)
8. Grand Right and Left
Weave the Ring
9. Arm Turns
10. Couple(s) Separate
Divide
11. Allemande Left
Additional terms or
movements that must be
taught in this session:
Walk
Honors
Square Identification

SECOND NIGHT

12. Bend the Line
13. Courtesy Turn
14. Two Ladies Chain
15. Do Paso
16. Right and Left Thru
17. Four Ladies Chain
(Ladies Grand Chain)

THIRD NIGHT

18. Star/Right, Left
19. Star Promenade
20. Inside Out —
Outside In
21. Couples Lead Right
22. Circle to a Line

FOURTH NIGHT

23. All Around Your Left
Hand Lady
24. See Saw Your Taw
25. Pass Thru
26. U Turn Back
27. Separate/Go Around
One, Two
28. Around One/Two to a
Line
29. Grand Square

FIFTH NIGHT

30. California Twirl
31. Dive Thru
32. Cross Trail Thru
33. Wheel Around

SIOASDS added here:
Arch in the middle
Ends turn in

SIXTH NIGHT

34. Box the Gnat
35. Single File Turn Back
36. Allemande Thar Star
37. Shoot That Star

SEVENTH NIGHT

38. Rollaway a
Half Sashay
39. Alamo Style
40. Balance

EIGHTH NIGHT

41. Square Thru $\frac{1}{2}$,
 $\frac{3}{4}$, Full
42. Wrong Way
Promenade
43. Star Thru
44. Couple Backtrack

NINTH NIGHT

45. Three Quarter Chain
46. Promenade $\frac{3}{4}$
47. Swat the Flea
48. Left Square Thru

TENTH NIGHT

49. Slip the Clutch
50. Ladies In,
Men Sashay
51. Half Sashay
(Standard)
52. Wrong Way Thar

SECOND SEMESTER 15 WEEKS The Extended Program

ELEVENTH NIGHT Review Night*

TWELFTH NIGHT

53. Turn Thru
54. Eight Chain Thru

THIRTEENTH NIGHT

55. Ocean Wave/Balance
56. Swing Thru

FOURTEENTH NIGHT

57. Flutter Wheel
58. Sweep a Quarter

FIFTEENTH NIGHT

59. Veer Left/Right
60. Run

SIXTEENTH NIGHT

61. Trade
62. Circulate

SEVENTEENTH NIGHT

- 63. Pass to the Center
- 64. Spin the Top

EIGHTEENTH NIGHT

- 65. Trade By
- 66. Zoom

NINETEENTH NIGHT

- 67. Couples Trade
- 68. Wheel and Deal
- 69. Double Pass Thru

TWENTIETH NIGHT

- 70. Couples Circulate
- 71. Alamo Style
Swing Thru

TWENTY-FIRST NIGHT

Review Night*

TWENTY-SECOND NIGHT

- 72. Box Circulate

TWENTY-THIRD NIGHT

- 73. Split Circulate
- 74. Reverse
Flutter Wheel

TWENTY-FOURTH NIGHT

- 75. Left Swing Thru
- 76. Cross Run

TWENTY-FIFTH NIGHT

- 77. Single File Circulate

THIRD SEMESTER**16 WEEKS****The Mainstream Program****TWENTY-SIXTH NIGHT**

Review Night*

TWENTY-SEVENTH NIGHT

- 78. Centers In
- 79. Cast Off

TWENTY-EIGHTH NIGHT

- 80. Cloverleaf

TWENTY-NINTH NIGHT

- 81. Slide Thru
- 82. Fold

THIRTIETH NIGHT

- 83. Dixie Style
- 84. Spin Chain Thru

Thirty lessons, many leaders feel, is the maximum number for a beginners' class to run.

THIRTY-FIRST NIGHT

- 85. Peel Off

THIRTY-SECOND NIGHT

- 86. Tag the Line

THIRTY-THIRD NIGHT

- 87. Partner Tag
- 88. Curlique

THIRTY-FOURTH NIGHT

- 89. Half Tag the Line
- 90. Cross Fold

THIRTY-FIFTH NIGHT

- 91. Walk and Dodge

THIRTY-SIXTH NIGHT

- 92. Scoot Back

THIRTY-SEVENTH NIGHT

- 93. Fan the Top

THIRTY-EIGHTH NIGHT

Review Night*

THIRTY-NINTH NIGHT

- 94. Hinge (Couples/
Single/Partner)

FORTIETH NIGHT

- 95. Cast Right/Left/In
- 96. Centers Out

FORTY-FIRST NIGHT

Review Night*

*** Purpose of the Review Nights is to make certain the dancers have become well grounded in all the basics that have been presented up to this point. If the teacher chooses, he may emphasize more APD (all position dancing) as he goes along.**

The Mainstream Experimentals

During any calendar year there can be as many as eighteen CALLERLAB Mainstream Experimental movements and Quarterly movements. At this time, it has not been made clear whether these would be taught after the 41 regular class lessons are completed (and before a new dancer moves into a club group where these movements are already in use) or whether some other arrangement needs to be considered.

102½ Hours to Learn

In itself, the 96 basics on this list can fill the 41 weekly, 2½ hour sessions. If the purpose of the three semester concept of 41 lessons is to teach the Mainstream basics, then because these experimentals are not part of Mainstream unless and until the membership of CALLERLAB votes to include them, perhaps it may be wise

to consider the advisability of adding an extra period of six or eight lessons so that they, too, may be taught.

While it is possible, under good conditions, to cover the whole list of 96 basics in 41 weeks, the adding on of up to 18 Experimental and Quarterly movements could be squeezing class time too tightly. If 41 weeks are needed to teach and learn 96 basics, then trying to cover 114 movements in the same period of time could be a bit sticky.

Callers should also seriously consider that, if after being on the Mainstream experimental list for three years, a movement is voted to be a part of the CALLERLAB Mainstream list, additional class time must be provided or an existing basic must be subtracted from the list. The policy of add one — drop one is especially appropriate.

- *We're still building up to what square dancing will be like in the Year 2000 but there's one major point we musn't overlook.*

Caller-Leadership is essential to insure Square Dancing's Future

DID YOU EVER stop to think of how much emphasis is put on the role of the teacher in square dancing? The dancer brings with him into the activity what he has learned from his teacher. If he has been taught the basics well and in depth, he will dance well in the clubs he attends. If at the same time he has learned to listen, to invite others into his square, to be friendly and to share responsibilities, then he will be a much desired club member.

To turn out dancers who possess these attributes, the caller must first express them himself, for much of his teaching is *being* and much of learning is *reflecting*.

The caller who has been well taught stands a good chance of being an able teacher. Good judgment, a persuasive manner and a winning personality as natural traits are prerequisites. If we are to have solid strength in the square dancing of the future, we must expect much of our teacher/callers.

Calling is Teaching

All callers must possess a knowledge of teaching for much of calling *is* teaching. Veteran callers who have proven teaching ability should (1) continue to teach new dancers regardless of the glamour and attraction that tempts them to call for the more advanced phases of the activity, and (2) they should spend as much time as possible in training the new callers.

There is no way of knowing how many potential dancers we have lost over the years due to poor caller/teacher leadership. No caller should step up to the microphone untrained and learn to teach and call at the expense of the new, unsuspecting dancers. His learning must come in other ways, through attendance at an accredited caller's school or as an apprentice to a qualified veteran leader.

The dancer-potential represents a public trust and we, all of us, owe it to the person coming into this activity to give him the best we have to offer.

Once having been trained and having proven himself, the caller will be accredited by his peers and then, and only then, should he set out to teach and call.

Of course, there are exceptions. There have been many instances in the past when there was no caller or when the only existing caller became unable to call. Here, someone stepped in to help. Had it not been for these untrained, but willing souls, square dancing overseas and in many smaller communities could have faded long ago. But these are exceptions. Remember, we're talking about a desirable situation, something that may come about in every area.


A Leader's Responsibility

A caller *must* be a leader. The man or lady who calls must be aware of his or her obligation to the whole world of square dancing. His responsibility is to *the silent majority* of the dancers. As a professional, he will train the dancer in the best accredited manner to dance the basics. He will be strong on comfortable dancing, will emphasize the standard way of doing each basic and he will refrain from jeopardizing the life of the dancer by infiltrating his program with unproven, unrecognized material.

The opportunity must soon arrive when callers as leaders will see the need for supporting wholeheartedly a form of square dancing that will attract and retain the greatest number of our potential dancers.

In short, the turning point for square dancing will be reached when all callers put aside personal ego and think of themselves in the role of being the middle man bringing the square dancer and square dancing together. And in this role they will be among the most fortunate persons on the face of the earth.

We can never overlook the importance of the newcomer to this activity — as an opportunity for us to provide square dancing for all who need it. Here is our continuing campaign aimed at the new dancer.



A NEW DANCERS SPECIAL



Don't be afraid of your caller — He's your friend!

Dear New Dancer:

BOOM — BOOM — boom — boom. That's the beat of the music you hear. Move to it! Make every step hit a boom. Use the booms like stepping stones.

You've already discovered that square dancing involves moving to the music and that each basic takes a certain number of steps to complete. Oh, you can rush through a movement and get there first or you can drag your feet and get there last, but square dancing is a *team activity* and half the fun lies in moving together — starting a movement and ending it at the same time as the other seven in your square.

You'll also discover that a basic may take more steps to complete if it begins from a standing start than if it continues the forward motion generated from a previous movement.

Don't rush, for rushing often induces rough dancing. Don't try to execute a call at the same moment it comes from the caller's mouth. Let him have his lead time. Finish one figure *before* starting the next. Remember, a smooth dancer is a welcome dancer.

HOW WE DANCE

Of the many square dance basics you will be taught during your learning period, few will come in for as great a variety of uses as Cross Trail Thru. You can check it out in your Basics Handbook. The definition says:

CROSS TRAIL THRU: Two active couples meet and, passing right shoulders with their opposites, pass thru. The lady crosses in front of her partner, to the left, while the man crosses behind her, to the right. They then follow the direction of the next call.

As in each of the basics in your Handbook, a styling note was included: *In cases where the*





man and woman have exchanged places (i.e. the woman is on the man's left) or when two men or two women are working together as partners, the rule holds that the person on the left (the man's spot in the couple) does the man's part in crossing behind while the person on the right does the woman's part, or crosses to the left and in front. COUNT: Like the Pass Thru, it takes 4 steps.

The familiar use of the movement starts with two facing couples (1). As they pass thru (2) they simply pass right shoulders with their opposite and move forward until they have cleared the other couple. At this point, the caller has probably already indicated what you are to do next (Go Around One, etc.) so that if the lady crosses to her left in front of the man



(3) the dancers are already adjusting (4) to the follow-up call and simply move on (5) in the direction indicated.

There are times when you may be facing out in a large circle and, if told to Cross Trail, each dancer simply does the crossing motion (without the pass thru). In other words, if you were in a square and the dancers were all told to do a California Twirl to face out and then were given the call to Cross Trail to a left allemande, each lady would move to her left in front of her partner as the man would move right until each met the corner for the Allemande.

You'll become very familiar with the Cross Trail Thru as you progress in square dancing. It's one of those contemporary square dance "workhorse basics" that will be called many times each evening you dance.



fashion
feature



WHAT WILL SQUARE DANCERS be wearing in the year 2000? Chances are, worrying about this won't keep anybody awake nights; but when we look back 23 years to what square dancers were wearing in 1954 and then back even further to the late 1940's when contemporary square dancing was just getting off the ground, we can imagine that costumes, like everything else, will come in for their share of change.

Even though dress lengths have been influenced by the times, moving from the maxi-length of several years ago to the mini-skirts just two seasons past, we can see that much of the prognosticating will be based on what people are wearing in general in the year 2000.

It has been difficult to tell whether dancing in America over the past 100 or 200 years has

influenced the costume or whether the costume has influenced the dancing.

We look back to another century when the polka was first in vogue and note that m'ladies' skirts allowed for the free and abandoned form of dance. Enter the waltz and the ladies costumes became fuller and more waltzable.

On the other hand, men's costumes, while they may have toned down a bit from the bright plaids, fringed gabardines and colored yokes of 23 years ago, have been influenced by men's casual street dress in recent years.

Whatever happens in the next 23 years to ladies' and gentlemen's fashion, we echo the hopes of so many in this activity that square dancing will continue to be identified by a costume that fits the dance and lends its share of beauty and excitement to the activity.

LADIES ON THE SQUARE

CORDING A WAISTLINE

By Lorraine Melrose



ANICE FINISH at the waistline of your dress, when you don't wish to wear a belt, is to make corded piping. With piping you can add an extra bit of trim to your dress by using either the dress fabric or a contrasting fabric. Corded piping is not difficult to make.

You will need cording (notions department) and 1 1/4" wide bias strip each in the length needed to go around the waistline seam of the bodice. Cording should be 1/8"-3/16" thick-

ness. (I find using cotton rug yarn is very satisfactory and not as expensive.) Be sure to preshrink either. To preshrink with ease, wrap the cording or the rug yarn around a book, or something similar in size, and tie at both ends. Remove the cording or yarn and put it into hot water. Hang it on a hanger to drip dry.

See Illustrations — next page

If necessary to seam the bias, cut ends as shown in Figure 1. Place right sides together as

A Mexican fiesta dress inspired the idea for this square dance design by adapting its use of free-flowing ribbons to ones stitched in place. Using a 16-gore skirt, four different colors of ribbon were alternated and sewn on the seam lines. By stitching them just to the waistline and hiding their ending position with the cording at the waist, the problem of too much bulk was eliminated. At the hemline, the ribbon was continued onto the underside of the skirt so there would be no raw edges. Narrower ribbon in the same colors was repeated across the square neckline and as trim on the sleeves. A blue cotton/polyester fabric makes a good background for the gayly colored ribbon. By using washable grosgrain ribbon, the dress takes well to washing machine and dryer and by being certain the ribbon is firmly stitched on both edges as well as at top and bottom, no pressing is required. The model: Becky Osgood.

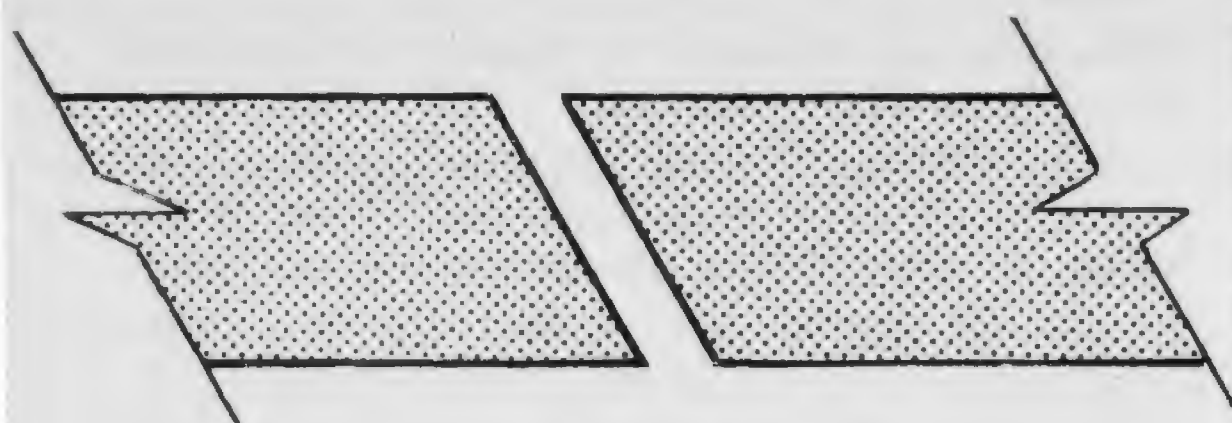


Figure 1

in Figure 2. Stitch from point A to point B using approximately a $\frac{1}{4}$ " seam. Press along stitching; then press seam open. (Figure 3) Trim points.

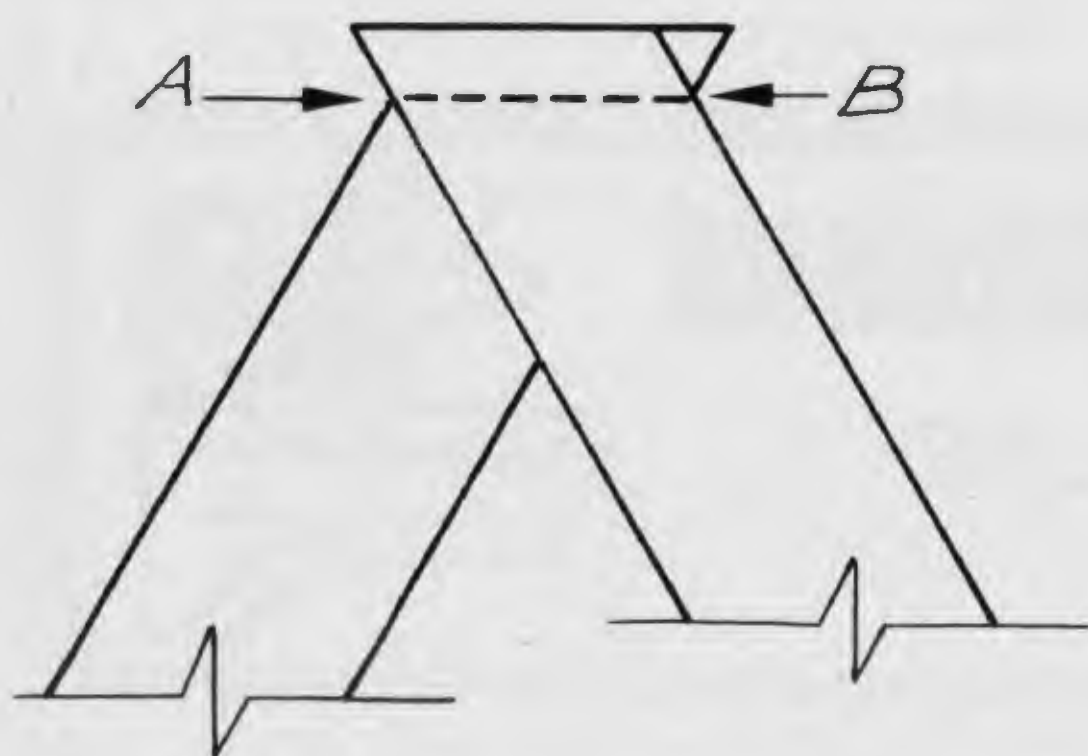


Figure 2

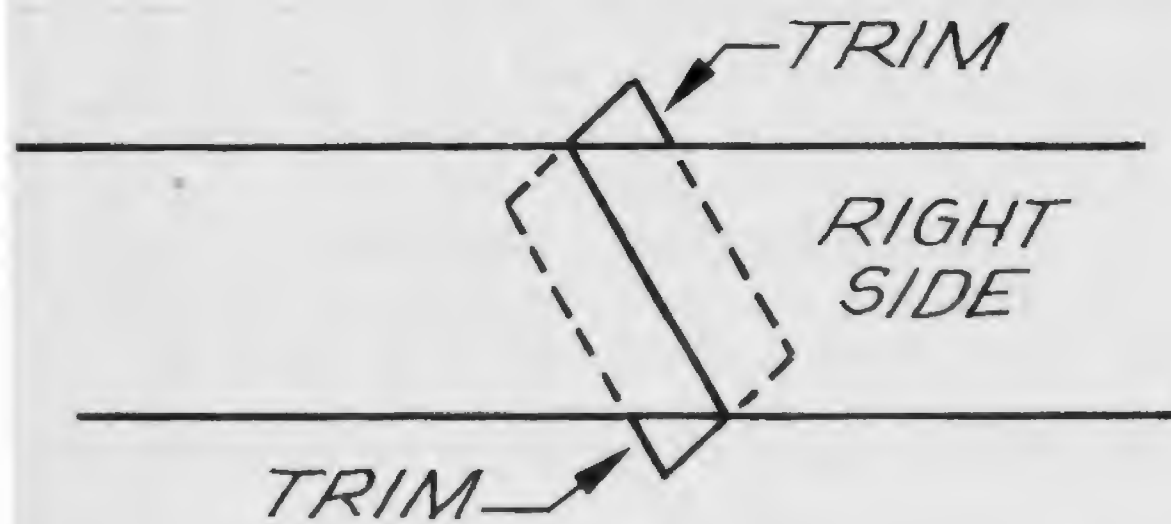


Figure 3

Using your zipper foot and a long stitch (7 stitches to an inch), fold bias strip over the cording and stitch as close to the cording as possible. (Figure 4)

Next attach to the bodice by placing the stitching of the bias strip on the seam line of the bodice, on the right side of the bodice, with the corded part facing into the bodice and the raw edges into the seam allowance. Again using

CORRECTION

In the May 1977 Ladies on the Square, page 84, the formula for other waist measurements should read: Radius = Circumference or waist measure, divided by $2 \times 3 \frac{1}{7}$. Sorry 'bout that.

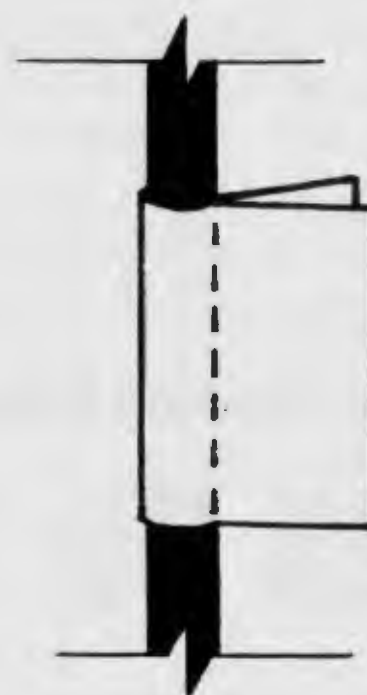


Figure 4

your zipper foot and the long stitch, stitch over the first line of stitching.

Joining the Skirt and Bodice

When joining the skirt to the bodice, use this last stitching as your guide, and again using the zipper foot but with a regular length stitch, join the skirt and bodice together with bodice on top, skirt next to the machine. Layer or grade the seam and press seam allowances up toward the bodice side. If any of the long stitching shows on the right side, remove it, otherwise leave it.

At the zipper closing, cut the cording to end about $\frac{1}{8}$ " short of the seam line. Trim fabric to about $\frac{3}{8}$ " beyond the seam line. Fold this $\frac{3}{8}$ " back and around the cording. Do this before attaching cording to bodice. This way the piping will be finished off nicely.

☆☆☆

The clothes we wear while dancing let non-dancers know that we are square dancers — so wear the garb with pride. In criticizing lack of suitable attire, one of those answering our questionnaire hoped that we would never depart from the costume which has become a recognition symbol of square dancing — amen.

- *Now it's time to pull it all together.*

QUESTION THREE

Some optimistic hopes for the future

• The final question had to do with things to come. "IF YOU COULD plan the future, what would be your thoughts for *an ideal square dancing activity?*" *Lou/Kate Doty – dancers* ".... The ideal square dance activity will be a happy blend of old and new square dancing and round dancing with caller-leaders who can and will keep virtually 100 percent of the floor dancing virtually 100 percent of the time...." *Pat Munn – one of the owners of Kirkwood Lodge and dancer leader* thought we should take a cue on the way retirement communities handle square dancing in the various travel trailer villages.

Anderson ".... The ideal is the club dance with callers who are having as much fun as the dancers (while) using the same (established) basics (with variety) and only adopting a couple of new figures per year...."

... I would like to see an activity filled with smooth dancing....

How we will be dancing in the future drew many comments. *Briscoe* ".... I would like to see an activity predominantly filled with smooth dancing...." *Musial* ".... Styling and the required number of beats of music necessary for each basic will be emphasized in classes...." *Croft* ".... I would like to see contras brought more into the square dance picture to accomplish the threesome, squares, easy rounds and contras...."

Will we price square dancing out of reach of the majority? *Metcalfe* ".... One of the main attractions for square dancing has been the inexpensive aspect.... I hope we do not allow

it to become big business for the callers, but keep it an enjoyable, wholesome, fun activity for the dancers...." *Elias* ".... Small clubs should merge into financially healthy groups...."

Jonesy ".... (We should) make it possible for a person to come back into the activity without having to start over at the beginning...." *Elias* ".... Basic rounds should be taught at beginner classes...." *Seastrom* ".... I see CALLERLAB as being in the position to handle many of the challenging problems facing us in the future...."

... No basic class should be of longer duration than 30 weeks....

How long should the class season last? *Seastrom* ".... We need standards set for the number of weeks in a learners' class and the number of workshop sections before Mainstream (dancing)...." *Melrose* ".... Learn to square dance through an *accredited* class...." *Rod Blaylock – caller* ".... Every dancer (should be) required to finish a course covering the first basic plateau...." *Briscoe* ".... I would like to see shorter learning periods with fewer basics...." *McNutt* ".... 20 lessons are sufficient for the new dancer...." *Carney* ".... No basics class should be more than 30 weeks...." *Kaltenthaler* ".... 30, 2½ hour sessions to cover CALLERLAB's Extended basics level...." *Mathews* ".... Classes to last 40 weeks...." *Melrose* ".... The new dancer should have enough time in class to be dancing well so that he can be more quickly accepted by the experienced dancers...." *Jenkins* ".... Eliminate the word 'class'...."

How to identify the activity of the future was something on virtually each person's mind. *Kaltenthaler* ".... Clubs for transition of class graduates to a club or Mainstream level...." *Jonesy* ".... Use the proven three levels of square dancing in order to keep all dancers in the activity and avoid drop outs...." *Johnston* ".... Ideally there should be a series of definitely defined stratified levels...." *Musial* ".... There will be a universal acceptance of CALLERLAB's definitions of

dance levels. . . .” *Stephens* “ There should be clubs for everyone’s tastes. . . .”

. . . Put the emphasis on dancing with the music. . . .

McNutt “ Use the 50 basic program for all new dancers. Maintain a club for these and future dancers at that level. Form other clubs at more advanced levels with the 50 basic club as a haven to which all dancers, new or old, can return. Put the emphasis on dancing with the music with proper timing and proper use of the basics. . . .” *Bausch* “ Each area will have basic level clubs, extended basics level clubs and Mainstream clubs; and if the area population will support it, workshop and advanced clubs. From time to time bring all these clubs together for an area festival that involves all of these levels and include some time when all these dancers can be dancing together. . . .” *Blaylock* “ Sufficient square dancers in every area of the country where all plateaus could be satisfied and badges issued to indicate the ability of each dancer. A successful basics control program in effect. . . .” *Stephens* “ A more complicated movement relegated to workshop and the workshop being progressive so that dancers may fall out along the way at stop-over clubs where they have reached the plateau they desire. . . .”

One of the communicators felt a little differently. *Doty* “ I would like to see us get away from the emphasis on levels that tend to divide the activity rather than bring it together. . . .”

Again, the feeling of all was that the keynote of the future is based upon good leadership. *Musial* “ Careful nurturing of leadership is the key to a more vital square dance activity. . . .” *Mathews* “ CALLERLAB is doing a great job, but they need to spend more time training callers to *teach* and to use good judgment. . . .” *Shepherd* “ The training of leaders and callers should come *before* public exposure behind the microphone (today we seem to put the cart before the horse). . . .” *Briscoe* “ Callers who have a real feeling for the dancers and teachers who can inspire terrific evenings with just the first 50 basics. . . .”

Jenkins “ Provide caller-run clubs with the caller taking total responsibility for all aspects of the program. . . .” *Mathews* “ I prefer caller-run clubs. . . .” *Shepherd* “ In all our training programs in the future, callers should control the clubs and associations rather than dancers. . . .” *Jonesy* “ Steer away from caller controlled dances. . . .” *Orem* “ Strive toward dedicated leadership in all departments of square dancing. . . .” *Melrose* “ We see callers becoming specialists in different fields, i.e., beginner class teachers, etc. . . .” *Stephens* “ Callers and teachers will be accredited. . . .” *Orem* “ Professional callers are the ones who can make or break the activity. These are the ones who offer good solid teaching; easy transfer of dancers into active clubs, reasonable handling of new basics, and they make it fun. Common sense is the factor here. . . .”

McNutt “ Anyone wishing to become a caller should first learn the background and heritage of our dance and have an understanding of the traditional movements as a means of properly teaching the contemporary movements. . . .”

Finally, these thoughts: *Jonesy* “ I would like to see the real fun restored, the belly laugh prevail again in place of the heavy look of concentration on the face of the average dancer. . . .”

. . . I would like to see our activity given a complete evaluation. . . .

Orme “ In planning for the future, I would like to see our activity given a good, complete evaluation by qualified individuals who have an unbiased attitude towards square dancing and have nothing to gain on a personal basis by taking part in such an evaluation. From this evaluation, I would like to see a list of basics developed that will not scare a prospective dancer and will satisfy all present dancers. . . . I would like to see our original, useable basics remain positive and not changed into actions which are irritating and confusing. . . . I would like to see an activity where square dancers are grateful that they have square dancing to enjoy and are not constantly looking for change.”

The Planning starts NOW



NOW COMES THE FINAL STEP — our own crystal ball gazing. We do it with a certain amount of optimistic projecting for, as Bob Howell, veteran caller, says. . . . “this great art form will surge and retreat as a giant ocean. . . . and Americans will continue to dance. . . .” Regardless, we don’t want to see square dancing phase out just so that it can make a reappearance at some later time. We need it and enjoy it now.

We do this wrap-up with attention focused on what has occurred in the past three decades. And we make special note of what we have learned from our interviews and from the responses we received to the questionnaire.

No one knows, of course, how world conditions will be at the turn of the century and we have made some assumptions of our own based on research findings in other fields.

Limited fuel availability could make people stay closer to home. Instead of traveling great distances for work, shopping and recreation, they’ll concentrate more on neighborhood activities. A guesstimated 80 percent population increase could, however, mean that there will be many more people in every area and as business becomes more automated and each person spends less time at work, we will see a greater need for more and more proven recreational outlets.

Need for An Impartial Study

Also there are some *IFs* to consider and our projection depends upon certain stepping stone goals being accomplished in the near future. Right now an impartial study needs to be made to work out the “blueprints” for what we will call an ideal, “popular,” square dance activity. While present square dancers shouldn’t be excluded from the study, the main focal point should be on new dancers, non-dancers and drop-outs. It’s simple enough to determine that most of today’s dancers are happy with the activity, or reasonably so, or they wouldn’t be dancing. We need to understand what measures are necessary to retain the new dancers and

involve non-dancers who might be “ripe” for square dancing. We should also discover what would have kept in the activity those who have dropped out.

Let’s ask these people what *they* are looking for in a recreation; how much time they would be willing to spend in learning to dance and how frequently they would be able to take part in dancing. We might also ask them what they feel they can afford for lessons as well as what price they would pay for attending club dances.

Our prognostications assume that CALLERLAB will continue its direction of promoting professional standards among callers and teachers. To effectively do all this, we see the veteran, qualified, professional callers remaining in a position of leadership in this international association. We see this group lending full support to a study of the future and helping to identify and promulgate a “popular” aspect of square dancing that will involve the greatest number of our potential dancers. We see CALLERLAB increasing its surveillance over new movements and we see its membership subscribing to its accreditation program and its ethical code.

We depend upon LEGACY becoming more and more effective in communicating with all the facets of square dancing and working closely in the study of the activity’s future.

We most strongly suggest a new program built around a limited number of proven basics and requiring no more than 30 lessons.

This is not a concept of limitation. We’re talking primarily in terms of thousands of dancers that we’re not attracting or retaining now. We’re speaking of a form of dance choreography that does not depend upon limitless new basics, but has been built around the best and more useful of both the then proven basics — contemporary and traditional. Variety and challenge of this concept comes with traffic pattern and directional calling. It is not based on reverting “back” to anything, but it takes its

cue from a period some 23 years ago when master choreographers such as Bob Hall (see Rip Tide), Jim York and Ed Gilmore (see page 50) set the pace for a popular concept of dancing.

This 20-year old dance uses only a limited number of basics coupled with descriptive, directional calls. Hundreds of these exist and the possibilities for more are limitless.

RIPTIDE

By Bob Hall

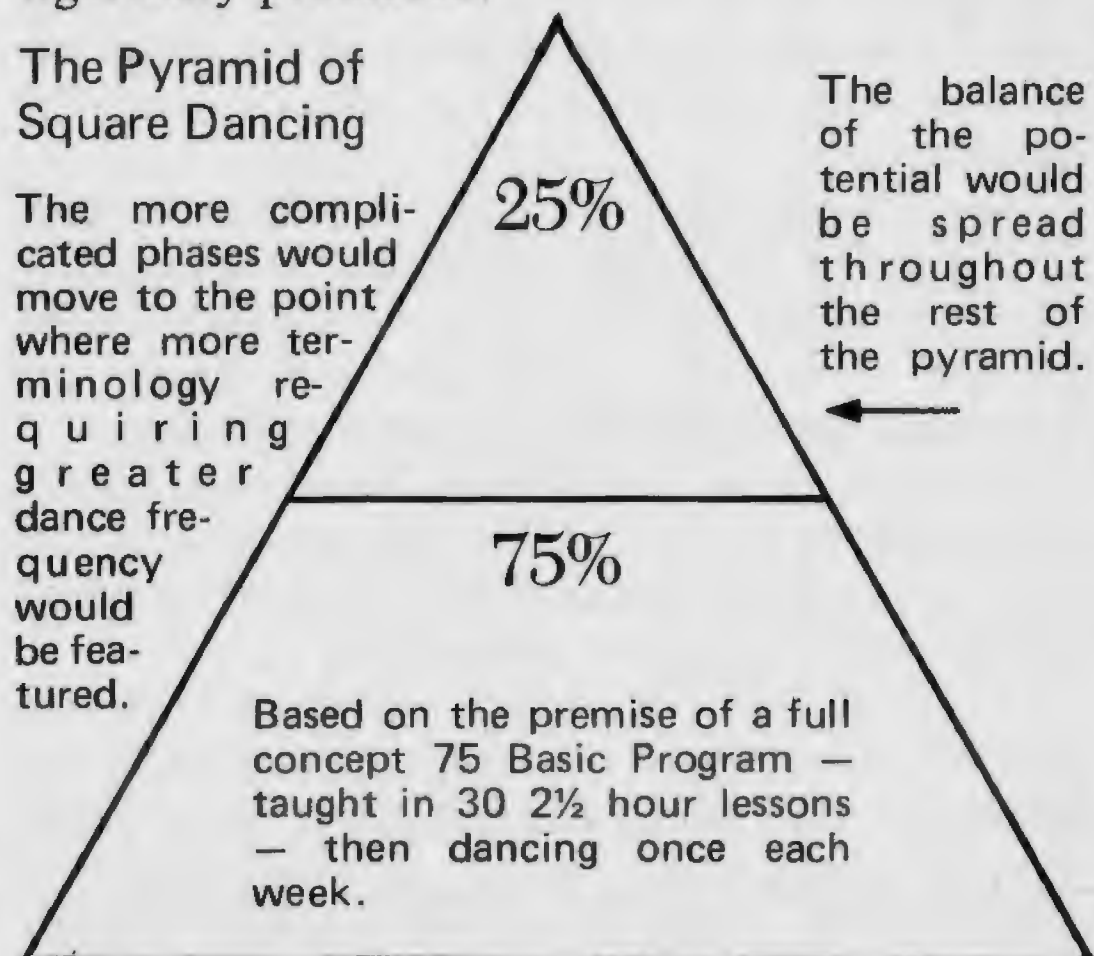
One and three go forward and back
Star by the right on the inside track
Turn your corner with a left hand swing
Box the gnat in the middle of the ring
Pass right back to the side of the town
For a do sa do, go all the way around
Like an ocean wave and hang on tight
Go forward and back then swing by the right
Same couples star by the left
To the opposite shore with a right hand swing
Go back to the middle and swat the flea
Then pass right back to the side of the sea
See saw, all the way around
Make a wave when you come down
Go forward and back, then swing by the left
Same couples star in the center of the set
Turn your corner left allemande

We have assumed, based on considerable research, that our potential for square dancing looks something like a pyramid. Those who might fit the mold, who like the idea of a couple-shared, friendly, recreational activity, represent the base. The greatest number of these individuals will be willing and able to attend a learner's class lasting 30 weeks with a

promise of dancing in a friendly club doing just those basics learned in class, on the average of once each week.

We assume also that a fair share of these dancers would be happy to stay at this plateau without the addition of more basics. Some would want to go on, and they may certainly do so, but with the understanding that the more basics included, the more time will be involved.

Instead of putting the emphasis at the point of the pyramid, a point reached by the smallest percentage of our potential, the "popular" dance — a base for everyone — must be vigorously promoted.



IF all this will come about, this is what we see as The Square Dance Picture in the Year 2000 A.D.

LET'S IMAGINE How things might be in the Year 2000 A.D.

THIS IMAGINARY VIEW of square dancing in the year 2000 is not intended as a Utopia. It involves many changes and some sacrifice, but it promises much. Everyone who wishes to square dance will have the opportunity. Every person who would like to be a caller or teacher will be given the chance *if* he has the ability and *if* he or she is willing to accept the responsibility of professional leadership. So, come with us to the 21st century.

- Through private and public funds, halls *just* for square dancing have been built in virtually every area. Larger areas boast more halls and as a result square dancers have their own centers just as golfers, tennis players and lawn bowlers have theirs. Each square dance center is run by a full-time, paid manager. Callers are full-time professionals and are paid by the square dance centers.
- All callers using the square dance centers are

accredited and accreditation is renewed at regular intervals. Those wishing to learn to call must have been active square dancers for three years or longer and may attend a month-long callers' school staffed by accredited caller coaches or they may be apprenticed to an accredited caller coach for a period of a year. Under controlled training conditions, they will have opportunities to call and teach. Caller coaches become accredited by attending once-yearly coaching classes.

- In this concept of the future, the word "class" and the reference to levels are not used. Every *learning module* is conducted by a qualified, accredited caller. The course for dancers is also accredited. The new-dancer course which covers the 75 Basics of "popular" square dancing includes the *basic dozen* rounds and the foundation movements of contra dancing.

- The course duration is set for 30, 2½ hour lessons, or more specifically, 75 hours of learning time which in some instances is worked out in terms of 15 twice-weekly lessons. However, the purpose of the *learning module* is for each new dancer to become well grounded in square dancing, so at times it is possible that the length of the learning period may be stretched.

The learning module has every appearance of being a club. Because the training period continues until all those in the group are dancing well, there is no graduation and the program just blends smoothly from one of instruction to regular club dancing.

- Club programs are geared for twice-a-month dancing and members may dance more frequently if they wish. However, dancers are urged to take part in other non-square dance activities and not take the risk of burning themselves out by dancing too frequently.

Club dancing programs are not regimented and variety is their keynote. The trick of good programming is a concept of utilizing just those basics taught during the *learning module*, but presented in limitless combinations and patterns. This is not necessarily all-position dancing, but is a "pattern concept" that requires a creative ability on the part of each caller. It has been proven that the possibilities are limitless.

- There is no new basic material to learn after the learning period is over. Workshops are

Dancing "Beyond" This Stage

Because our "crystal ball gazing" is aimed at a form of program geared to attract and retain the great numbers who want to dance just for the uncomplicated joy of dancing, we are not focusing in on other forms. Of course, the specialized groups who recruit from among already trained dancers may flourish or they may not. We've never existed with a form of dance whose only concept of "level" is directed at the great majority of potential dancers. If these high frequency dancing groups do exist, then it is extremely important that the specialized material they depend upon be restricted and retained within these groups.

It would also be advantageous to the success of this dancing if the emphasis could be placed on this "popular" label and not on some other form which might be termed "advanced."

available for those having to be away from square dancing and needing brush up.

- The overall picture is very uncomplicated and very non-political. Though administered professionally, the activity is not *big business* and the large numbers involved in the activity, each paying minimal dues, make it possible for admission fees to be kept low.

Nothing has been taken away from the club operating procedures of the past that were enjoyable and generally beneficial to the activity. The square dance of the year Two-Triple O was constructed from all the lessons learned in the half century of square dancing that preceded it. We learned from our errors and concentrated on building an enjoyable program that will last as long as we allow it.

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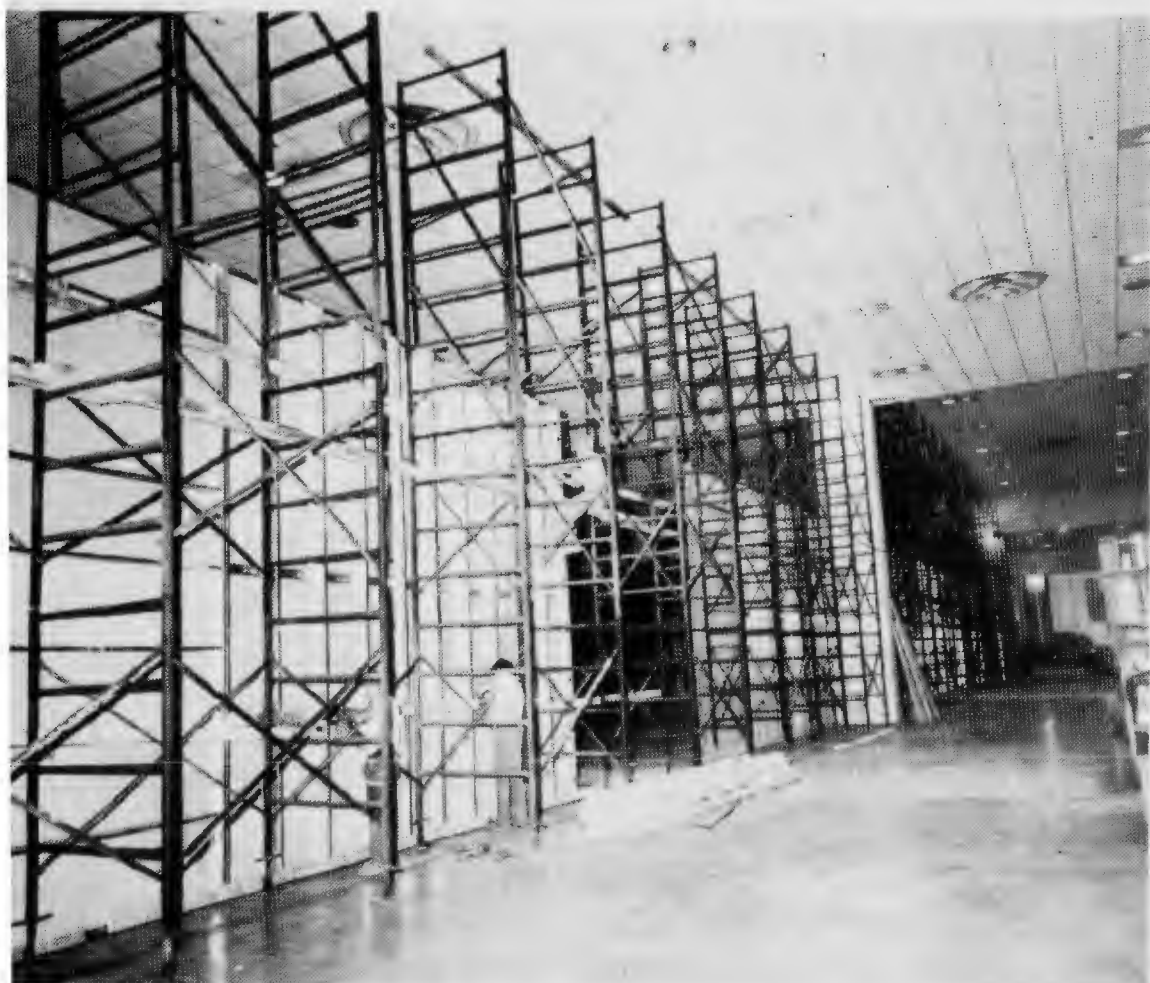
No innovative program is going to please everyone and based on today's programs all of this may sound overly simplified. However, it's something to think about. If we are serious in our concerns about the future, *something* needs to be started and started soon. (The investigation we mentioned earlier is a good place to begin.) Don't pooh pooh all of this as being something unworkable. Take a positive view toward the future and let's see what workable ideas we can produce.



Sounding the Big Hall

WHEN IT COMES TO CHALLENGE, there is little in the square dance activity that is more demanding than properly setting up sound in the large hall of a convention center. Many of the facilities in which we dance were never constructed with the acoustics in mind. Some of the sports arenas have built-in sound systems that adequately carry sound to satisfy seated audiences, but in most cases the acoustical engineers have simply not taken into consideration the possibility of several thousand dancers in action who need not only to hear, but to understand the calls.

The floor-to-ceiling scaffolding goes up to divide the dance areas.



A prime target for critics of past national conventions has been the setting up of these mammoth halls so that the sound from one will not carry over to another. All too frequently a large arena will have been divided into smaller dancing areas simply by draping cloth curtains to deaden the sound. Occasionally, double or triple curtains have afforded a passable solution, but more frequently than not the dancers in each hall have been bothered by the transfer of sound and the garble that resulted.

This past summer the folks in Atlantic City were determined to come up with a good solution. Avoiding the curtains, they spent considerable time, money and effort in constructing floor to ceiling baffles. Here, from Joe and Rita Botta, Assistant General Chairman responsible for sound, is their description of how they solved the problem of acoustics.

Sounding the 26th National

- The best dancing surface in the world and the most talented callers are only a part of square dancing. The dancers must be able to hear clearly and distinctly every word the caller says and those of us charged with the responsibility of putting on the 26th National Convention in Atlantic City returned from the 25th National conscious of the task ahead of us — that of providing the best sound possible. With this thought uppermost in our minds, we immediately reviewed our committee standings. Due to various circumstances a few changes were made, with the result that Rita and I were placed in charge of the Sound Committee. Working on the team with us were Dick Hooper, Chip Diamond and Lou Hable.

We didn't have much time in our favor and immediately went to work, reviewing statistics and assigning responsibilities. With Lou's help I undertook the sound and construction problems in the Convention Center. Dick and Chip assumed responsibility for the Rotunda, trail dances and afterparty requirements.

Negotiations were begun with Jim Hilton of Hilton Audio Products and through many telephone calls and much correspondence we were able to convince Jim that he should do the job for us. Jim made a trip to Atlantic City with equipment. Along with John Kaltenthaler, every detail was covered and a contract was signed between Hilton Audio Products and the 26th National Convention. The ten dance areas would be sounded for the sum of \$26,566.00. We later required a special turntable for an additional \$200.00.

The results, as everyone is aware, were remarkable. Jim did a magnificent job. Oh, there were a few problems but they were corrected by Jim so spontaneously that no one could recall them. In addition, Jim was right there to lend a hand with the many events he was not supposed to be involved with. He and his crew were present to lend a hand, give advice, and help repair and overcome what we could not. To them we would like to extend our sincerest thanks for the greatest sounded Convention ever.

One of the tasks we had to resolve was the 10th hall required to meet the program agenda. When the Convention Center found they could not undertake the job we contacted Union Contractors and bids were taken. These varied from \$30,000.00 to \$151,000.00. With our budget of \$15,000.00 this was impossible for us to handle. The suggestion was made to use construction scaffolding with draperies. Talking to a contractor, we found that he used a Homesote material for spacers in cement work. We checked it out and found it, not the best, but good. Jim Hilton was consulted and came up with the same answer. We showed the contractor how he could set up the scaffolding, prefab large panel sections and assemble and secure these right in the Convention Center. We signed a contract for just under \$14,000.00, got our room built to give us the second largest dance area in the Center, and Room 105 turned out to be one of our best dancing areas.

To future Convention planners I'd like to say this. "Go to whatever measures are neces-



The acoustical boards are attached to the scaffolding.

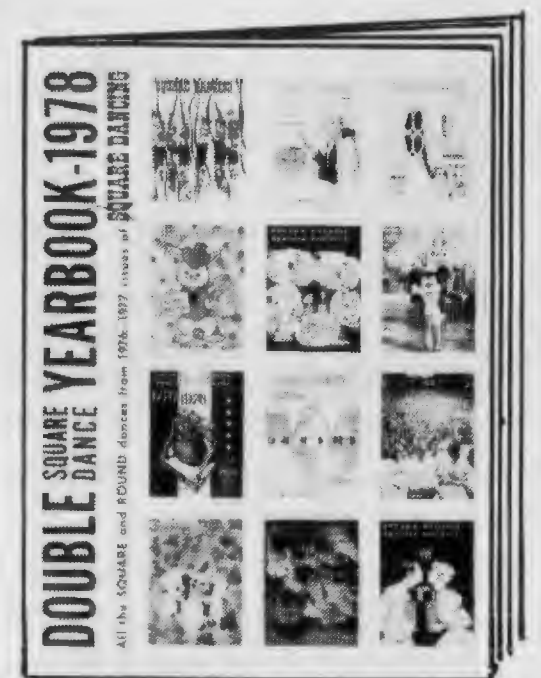
sary to accomplish good sound. There is nothing more rewarding than to see the enjoyment that only good dancing and good sound can bring. The only sad faces were on those who arrived too late to square up to their favorite caller and dance on a good floor in a well-sounded room."

The 1978 YEARBOOK—Special Offer

ALWAYS A COLLECTOR'S ITEM for callers, teachers and dancers is SQUARE DANCING magazine's special Yearbook (published biennially). The new 1978 Yearbook, which is scheduled for mailing December 15, 1977, will contain the more than 1000 dances (squares, patter calls, singing calls, breaks, rounds, drills, contra dances, etc.) that have appeared in the Workshop section of the magazine during 1976 and 1977. With all of these dances placed into categories and with each section listed alphabetically, this collection becomes the perfect reference work for your bookshelf, offering endless material for the caller, excellent sources of reminiscing for the dancer.

Special Offer: This 8½" x 11", 100 page, sturdily bound volume is slated to go on sale the first of the year for \$6.00 per copy. If your order is postmarked by December 31, 1977, the cost to you will be only \$3.95 (postpaid). Books will be shipped as soon as they have been received from the printer (about mid-December).

Limited quantity available. Send your order for the 1978 Yearbook to: The Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048.





Matt Asanuma
Japan **GOLD**



Marshall Flippo
Texas **PURPLE**



Don Beck
Mass. **PURPLE**



Max Forsyth
Indiana **BROWN**



Frank Bedell
Florida **PURPLE**



Kip Garvey
Mass. **BROWN**



"Decko" Deck
Virginia **BROWN**



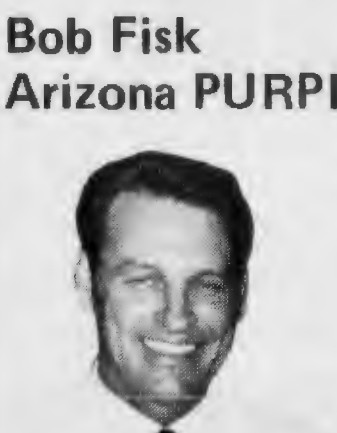
Cal Golden
Arkansas **PURPLE**



Wade Driver
Texas **PURPLE**



C.O. Guest
Texas **BROWN**



Bob Fisk
Arizona **PURPLE**



Jerry Helt
Ohio **GOLD**



Here are
The 1978 square dance
"Sound Documentaries"
(just for SIOASDS members)

WE TAKE PARDONABLE pride each year in announcing the new LP recordings created to commemorate a particular time in square dance history. The 24 callers from 14 states, Canada, Australia and Japan represent some of the fine calling talent in today's world of square dancing.

This year we have used the CALLERLAB Basic Groupings for the three LP albums. The brown album covers the Basic plateau (see the Basic Movements Handbook in June 1977 issue of SQUARE DANCING). The gold album covers the Extended Basics and the purple album covers the Mainstream and Mainstream Experimental movements.

Members of SIOASDS may obtain any or all of these quality albums if their dues are paid up through December 1978. When your membership is due for renewal, you will be sent a standard renewal form and also at that time you will receive your 1978 Premium certificate. You will have the opportunity to order one or up to five copies of each of these Premium selections. The only charge will be a modest fee to cover postage and handling.

Members whose expiration date is earlier than December 1978, and who would like to receive their Premiums now, may arrange to do so by sending in a request for the pro-rated amount which will extend their membership through December 1978. When the pro-rated amount is paid, the Premium certificate will be mailed and you then may order your Premium Records.

Ken Kernen, of the SQUARE DANCING magazine staff, has produced the current series. Serving as MC for the three albums is Editor, Bob Osgood.

"BROWN" Basic Program of Square Dancing

H.A. "Decko" Deck (Tulsa, Blue Star 2039)
 Max Forsyth (Rhythm Special, Rhythm 301)
 Kip Garvey (Flea, Thunderbird 516)
 C.O. Guest (Fireball, Kalox 1185)
 Brian Hotchkies (Boil 'Em Cabbage, Kalox 1119)
 Earl Johnston (Rollin', Kalox 1179)
 Bob Ruff (Possum Sop, Grenn 12045)
 Gaylon Shull (Thunderbird Romp, Thunderbird 501)

"GOLD" Extended Basics Program of Square Dancing

Matt Asanuma (Dew on the Mountain, Sets in Order 2133)
 Jerry Helt (Blue Star Special, Blue Star 2047)
 Jon Jones (Golden Reel, Windsor 4166)
 Bill Peterson (Reaction, Dance Ranch 631)
 Gary Shoemake (Excelerator Special, Chaparral 103)
 Mike Sikorsky (18 Wheeler, Hi-Hat 633)
 Deuce Williams (Fireball, Kalox 1185)
 Don Williamson (Rebert, Red Boot 301)

"PURPLE" Mainstream Experimental Program of Square Dancing (Mainstream plus CALLERLAB Quarterly Movements)

Don Beck (Take One, Chaparral 101)
 Frank Bedell (Carolina Caper, Thunderbird 502)
 Wade Driver (Rhythm Special, Rhythm 301)
 Bob Fisk (Hoedown Blues, Swinging Stars 103)
 Marshall Flippo (Darkness, Blue Star 2032)
 Cal Golden (Up Jumped the Devil, Gold Star 400)
 Lee Kopman (Lightnin', Blue Star 1896)
 Jim Lee (Tumbleweed, Top 25233)

ESPECIALLY FOR CALLERS

Drawing from the great library of Sets in Order records, we offer, as a single premium, four classic hoedown tunes that have been extended to approximately five minutes playing time each. These two 45 RPM, 7" records have been produced especially for those who call. They are available to members of SIOASDS as a single premium package for a small postage and handling fee. Here are the four tunes (two records) in the package: Whistling Rufus, New Chinese Breakdown, Dusty Roads and Rubber Dolly.



Brian Hotchkies
Australia BROWN



Bob Ruff
California BROWN



Earl Johnston
Conn. BROWN



Gary Shoemake
Texas GOLD



Jon Jones
Texas GOLD



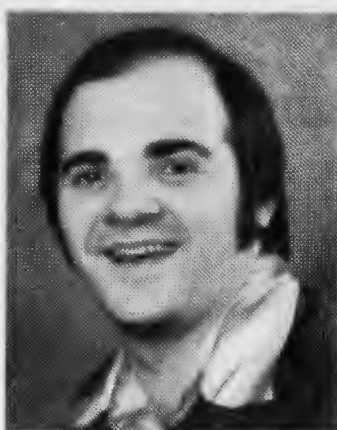
Gaylon Shull
Kansas BROWN



Lee Kopman
New York PURPLE



Mike Sikorsky
California GOLD



Jim Lee
Canada PURPLE



Deuce Williams
Michigan GOLD

Bill Peterson
Michigan GOLD



Don Williamson
Tenn. GOLD



Give a **MEMBERSHIP** to a friend The **PERFECT GIFT** for a square dancer

THIS COMING YEAR SQUARE DANCING magazine will be more dedicated than ever toward the future of this activity so, what more suitable gift for a square dancing friend could you possibly find? With a year's membership in The Sets in Order American Square Dance Society your friend will be reminded of your thoughtfulness each month when his copy of SQUARE DANCING arrives in the mail. Add to this the fact that he'll receive his own Premium Certificate which entitles him to obtain any or all three of the 1978 Premium LP Records and the special set of two caller-accompaniment records. Remember, to be in time for Christmas the gift order must be received by December 9, 1977. If the recipient is already a member his present membership will be extended for another year.

There's bound to be something of interest and value in each issue of SQUARE DANCING, regardless of whether the recipient is a caller, dancer, newcomer or old-timer. Your gift will be appreciated by everyone who is concerned and interested in the Promotion, Protection and Perpetuation of the square dancing activity. Of course, your efforts to introduce SQUARE DANCING to others is always appreciated.

Congratulations,

A Gift Membership in
The Sets in Order AMERICAN SQUARE DANCE SOCIETY
has been presented to you by

You will be receiving the Society's Official Publication SQUARE DANCING each month during the coming year

This gift card goes to the new member.

A drive for **NEW MEMBERS**

YOU Are the Best Recruiter for SIOASDS Members (SQUARE DANCING magazine subscribers). There's a good chance that you, as a regular reader of SQUARE DANCING magazine, have encouraged others to become members and regular monthly readers. Perhaps you've handed out copies of our special brochure to friends or let them see copies of SQUARE DANCING pointing up some of the many features you feel they'll enjoy. For all of this we thank you!

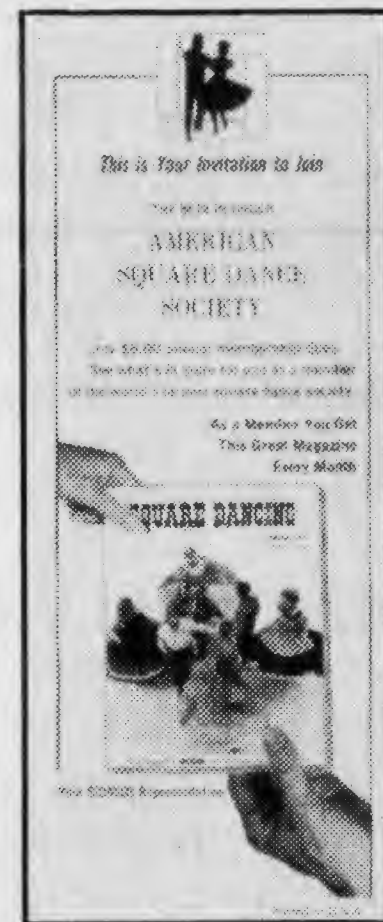
As our circulation grows the magazine will also grow in size and content and there will be more of these full-color issues. You can help in this growth by encouraging others to join us. We will be happy to send you copies of our special illustrated brochure describing the Society and SQUARE DANCING magazine. Each flyer includes a subscription (membership) form. When writing, tell us the quantity you would like and be sure to include your address.

Interested in Being a Subscription Representative?

Subscription or membership representatives who register with us beforehand are rewarded for bringing in a number of new subscribers. If you enjoy SQUARE DANCING and would like to spend some of your leisure time in attracting new members drop a letter to Sharon Kernan at our address and information will be sent to you. SQUARE DANCING is for everyone and there's a good chance that many of your friends would make enthusiastic members of the Society.

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard, Los Angeles, California 90048



The Dancers Walkthru

IDEAS . . . IDEAS . . . IDEAS . . .

SQUARE DANCERS CONTINUE to prove there's no dearth of ideas to assist and improve the activity. Here's a variety of gems which may be just what you are looking for.

A Past President's Club

In 1977 The Metropolitan New Orleans Area Square and Round Dance Association organized a Past President's Club. Drawing on the wealth of experience gained over a period of years by those who have held the highest chair of the Association, these individuals have now been banded together to further assist the area. Specifically, these former presidents will be available to assist the chairmen of the various committees for each annual Association festival, primarily in the area which each person knows best. From among the members of the Past President's Club, a couple will be elected yearly to chair the group.

Too often clubs, states and areas overlook the knowledge people have gained through experience. Here's one instance where it will not be overlooked but will be drawn upon.

Callers' Records

Records are important only when we continue to learn from them. Here's an idea for a chart which a club secretary or treasurer could keep for reference to what has occurred when the services of a guest or traveling caller have been obtained. Not only is it a permanent club

record but at a quick glance a club might know how the caller's fee had been arrived at, whether the date seemed to attract dancers, the final profit/loss figure, etc. Keeping such records as simple as possible usually encourages future club officers to look at and learn from them.

Telephone Numbers for the Sitter

The Denver Area Square Dance Council BULLETIN in its summer issue included a listing of dance locations in its area along with their addresses and telephone numbers. This information attached to one's bulletin board or message center near a home telephone leaves a number where one can be readily reached by a baby-sitter in an emergency.

Individual clubs might well follow suit by being sure each club member had a copy of the hall telephone number. Other area associations also might provide this information to member clubs through their newsletter or their district representatives.

Recycle and Trade

Also from the Denver Council BULLETIN comes this clever title for a monthly column. Aimed at square dancers, it advertises items for sale or trade by other square dancers, along with items sought by square dancers. Again, an idea which individual clubs could adapt for use on their own club bulletin boards.

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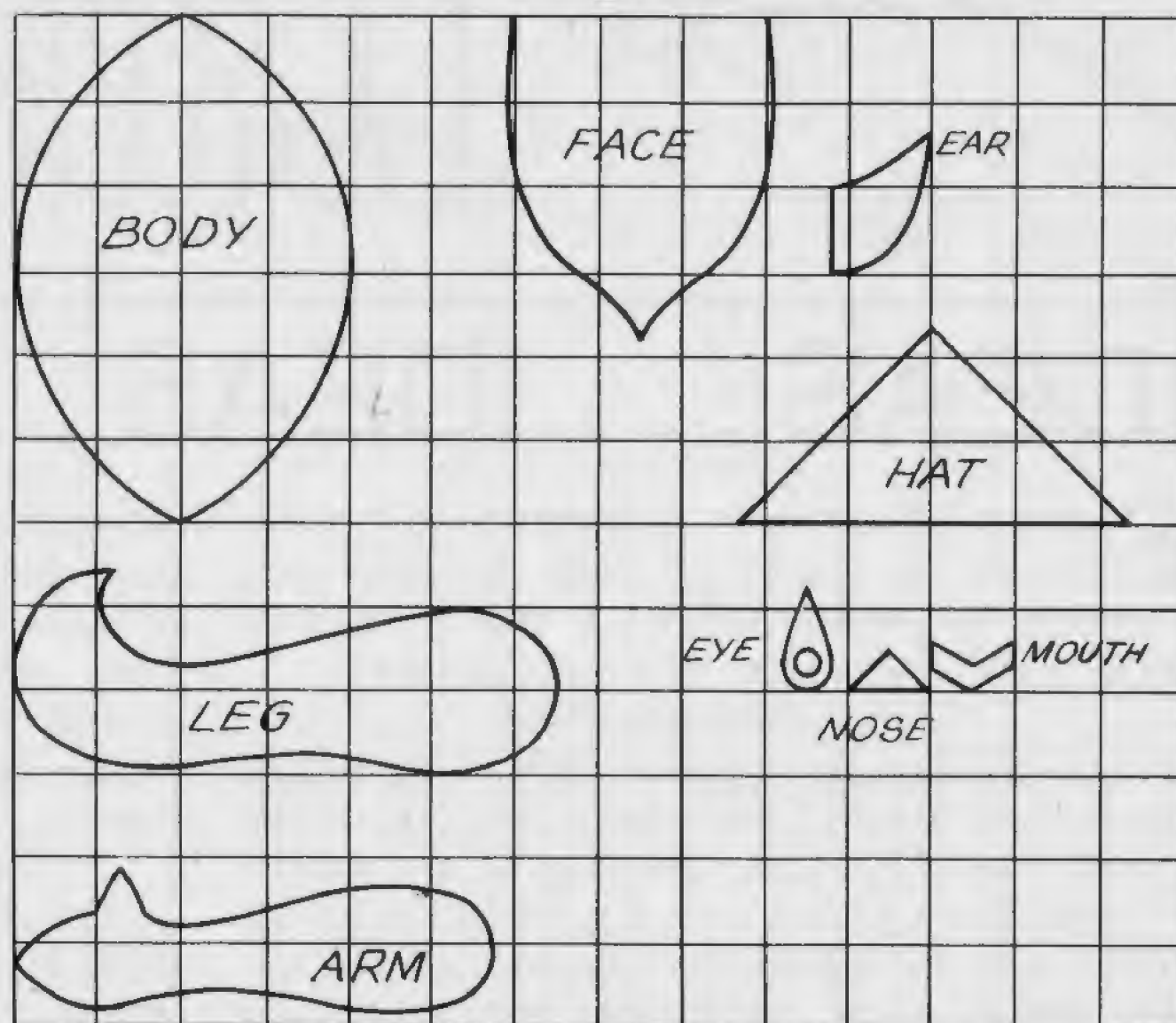
A Holiday Pixie



If used around a candle, be careful that the pixie does not catch on fire.

A How-To-Do Special

By Phyllis Howell



On this graph, each square equals 1".

THIS MONTH WE'RE SHARING with you directions on how to make a quaint and colorful holiday pixie. By starting now, you'll have ample time to plan and make these little fellows before your holiday dances and parties are here. You'll find endless ways to use the pixies and probably will discover your fellow club members and guests would be elated if they were to end up with one as a memento of the evening to take home and enjoy during the Christmas season.

Instructions given here will complete a pixie approximately 10" tall, when sitting down. You can adapt him to larger or smaller sizes by making your own graph accordingly.

Materials Needed

Green and pink felt
Black felt or magic marker
Ball fringe or cotton balls
Cardboard
Glue

Procedure

Start by drawing patterns on a grid or graph paper as shown. On ours each square equals 1 inch. After drawing patterns full size, make paper or cardboard patterns.

Using your patterns, cut *two each* of the body, arm, leg and hat from green felt. Cut *two each* of the face and ear from pink felt. Cut two eyes, one nose and one mouth out of green felt. Cut a small circle of black felt for each eye or draw on with black magic marker.

Out of cardboard cut one body and one head. Glue the green felt on both sides of the cardboard, matching the body. Glue the pink felt on both sides of the cardboard, matching the head. Before smoothing the felt pieces for the head down firmly, insert and glue the ears on either side between the front and back pieces of felt.

Leave the bottom of the head sections open and glue them over the body pieces.

Glue the two arms on the front and back. Then glue the two legs to front and back.

Glue the hat sections on front and back and then glue a ball fringe (or cotton ball) to the hat point as well as to the tips of the toes.

Glue on the eyes, nose and mouth.

This pixie is very pliable and can be draped around candles (as shown here), set on styro-foam balls, hung on chandeliers, fastened to the edge of curtains, stairways, doors, etc. Let your imagination go and have fun.

HOW TO MAKE

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A Thanksgiving Turkey

NEEED A "TURKEY" for a Thanksgiving invitation, flyer, poster or reminder card? Here's a modern "Tom" that can be whipped out quickly on your typewriter. It could be cut out and mounted on a flyer or poster or typed directly on an invitation or card. Inexpensive reproduction at a fast-printing shop will give you whatever quantity you need.

Using our sample as a guide, you can easily figure out the pattern on your typewriter. Only the "x" and "o" in the capital position are used. There are 28 horizontal lines and 42 vertical lines.

Happy Thanksgiving!

APPRECIATION How Sweet it is!

WHAT A FAMILIAR WORD is appreciation! "Expression of gratification and approval," is one of the definitions from Mr. Webster. We all bask in it when we receive it but let's learn to bask in it by giving it.

Don't take anything about square dancing for granted, be it your caller, your club officers, your friends who brought the refreshments, a visitor from out-of-town, the local newswriter who did a story on your anniversary party, and so on. It doesn't take much effort to say thank you by voice, with a smile or in a note if it's timely.

Almost everything which is done in and for square dancing is done for love and not for pay. Let this love reap love in return and the satisfaction gained by both sides will be far more than mere financial reward.

Look for the oft-overlooked individual who

perhaps is always doing some small useful thing, or the couples who are always willing to help out wherever they may be needed. Take just one moment and thank them. You may never know how far that moment will stretch.

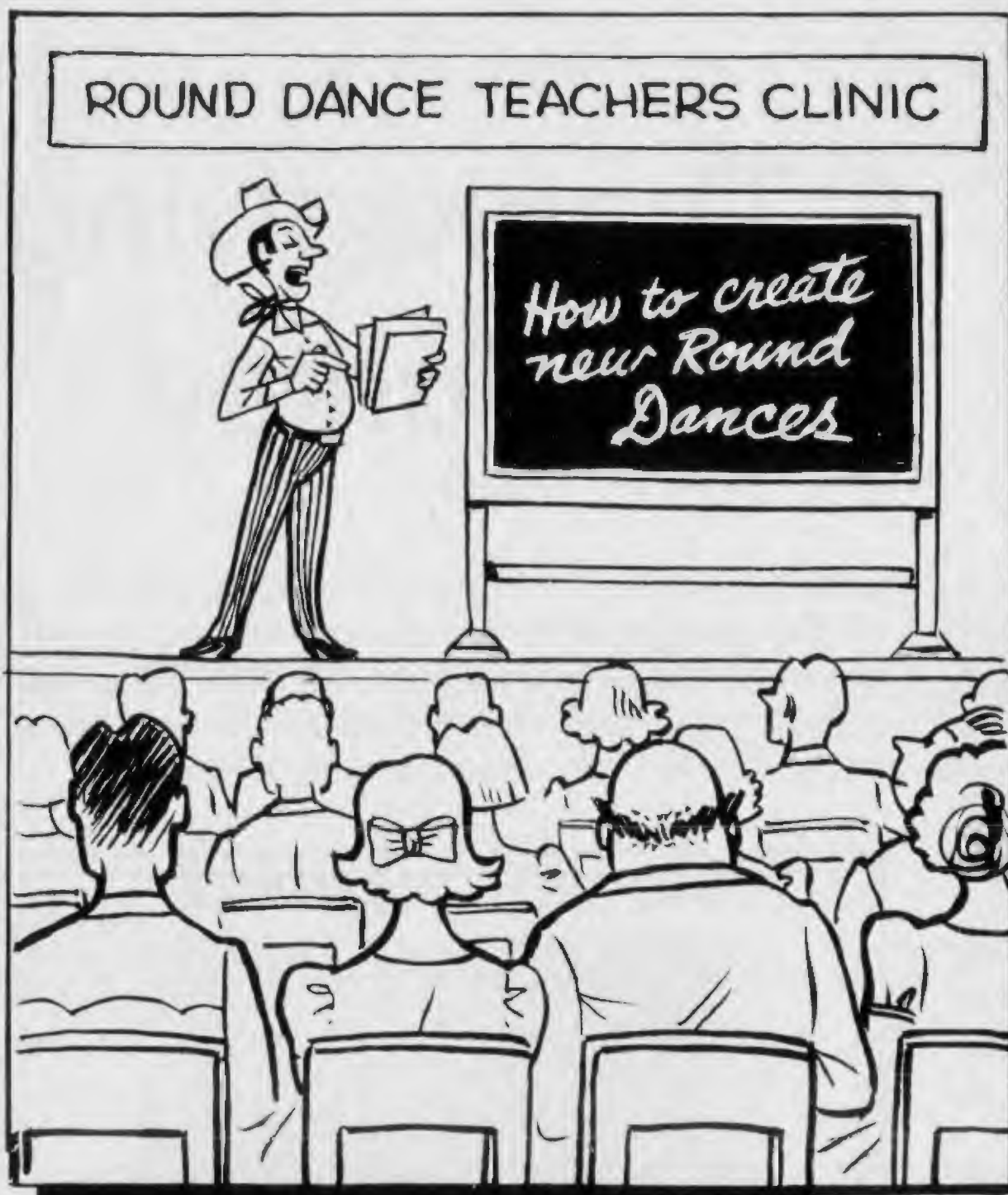
BADGE OF THE MONTH



We think you'll get a kick out of this month's badge! Patterned after an item of military apparel which most of the club members have a working relationship with — the bright blue badge is designed almost in cartoon quality after an old Air Force work shoe.

The Happy Hoofers, an appropriate name for a clever badge, is primarily made up of Air Force members and their families located at Wurtsmith AFB, Michigan. Dancing the first and third Saturday of each month on the base, this group is representative of the large square dance population found in the military around the world.

SQUARE DANCE DIARY *by a square dancer*



Previously we've let you in on the creation of new square dance movements. Those of you who round dance may be equally interested in

THE CREATION OF NEW ROUND DANCES

"...FIRST OF ALL YOU TAKE THE MUSIC FROM THIS OLD FAVORITE, THEN YOU ADD THE INTRODUCTION FROM THIS 1963 DANCE, PART A FROM WALTZ OF THE BELLS AND THEN TACK ON THE ENDING FROM AUTUMN LEAVES. THERE'S REALLY NOTHING TO IT!"

"...IT'S AMAZING! HE WORKED THAT DANCE OUT FROM SOME KNITTING INSTRUCTIONS HIS WIFE LEFT LYING AROUND THE HOUSE."



round dance Statistics

Using cue sheets published in Round Dancer Magazine, Harold Rock of Ottawa, Ontario, Canada, has come up with some very interesting statistics regarding round dances and choreographers. Harold established a card file listing the various dances and has updated it monthly, as the magazine is published. Here are some of the facts Harold has uncovered.

THERE HAVE BEEN 3557 dances published in Round Dancer since September, 1957 (when the magazine was first started), up to and including the March, 1977 issue. Since not every choreographer sends every dance in for publication, it is estimated that there have been upwards of 4000 dances written.

Research shows that there have been at least 902 choreographers and the number is probably closer to 1000. Of this number 404 have written only one dance and 27 have written more than 20. The Palmquists of California have been the most prolific with 67 dances. Next comes the Schwartzes of Florida with 47, followed by the Highburgers of Texas with 38, Cohens and Courtneys of California with 34 each, and the Kimbleys of California with 31. In Canada, Charlie and Nina Ward have been the leaders with at least 23, followed by Charlie Walkinshaw and Sharel Goss with 13, and Ray and Ivy Hutchinson with 12.

California, with 182 choreographers, has the distinction of having almost four times as many choreographers as the next leading state, Texas, and accounts for more than one dance out of every four written. Ohio, Florida, Michigan and Illinois follow in that order. Round Dancer Magazine has published an average of 216

dances each year during the past 12 years.

There have been 340 different dances on the Round Dancer Top Ten list from January, 1964, to the present, most of them remaining on the list for a little over four months. Moon Over Naples, Feelin', Folsom Prison Blues, Walk Right Back, Third Man Theme, Green Door, Roses For Elizabeth, Lonesome Two-Step, Tango Mannita, In the Arms of Love and Roses lead the list of popular dances, according to the Top Ten.

Twelve record companies produce approximately one-half of the records used by choreographers, the other half being "pops." Grenn is the leader with 255 records, Hi-Hat is second with 152, Windsor third with 150, and Belco next with 67. And would you believe that the records of well over 160 different companies have been used by choreographers in writing their dances?

Many records have had two or three different routines written to them, even several Grenns and Hi-Hats. The record that had the most dances written to it was the Dot Record, Cab Driver. Eight different routines to this record were published in Round Dancer before the Knowlands called a halt to publishing any more. (*We seem to remember another one, Calypso, which enjoyed much popularity with choreographers — Editor.*)

If the number of choreographers and dances is any criteria, it would seem that the southwestern part of the country would be the place with the most round dance activity. By comparison, there are few choreographers in the northeastern part of the U.S.A. or east of Ontario in Canada.

The First National Round Dance Convention

Reported by Frank and Iris Gilbert, Largo, Florida

THE FIRST NATIONAL Round Dance Convention brought together for the first time in the history of round dancing the largest assembly of highly experienced and knowledgeable round dance teachers on staff, who presented a full program of rounds from the intermediate through the very latest challenge dances. This highly successful Convention was attended by 658 dancers (329 couples), who have unanimously expressed their pleasure and satisfaction in the program presented.

The response was so exuberant that arrangements were completed to hold the second National Round Dance Convention in Kansas City July 20, 21, 22, 1978. A third ballroom in the Muehlebach Hotel has been added for 1978 to allow expansion of the entire program. As soon as the announcement for the 2nd National was made over 200 dancers immediately registered.

One of the exciting developments at the Convention was the formation of a new teacher-dancer organization to be called the Universal Round Dance Council. This is the culmination of a concept that was originated in

October, 1976, and was confirmed at the Teachers' Seminar July 27, 1977, by an overwhelming vote of 149 to 3. A membership of \$8.00 per year was established and includes the monthly news report. 238 teachers and dancers joined before the Convention ended. It can be seen from this that the organization is well on its way to do the job that has been needed for so long in all phases of round dancing. A full accounting of the income and expenses of the 1977 First National Round Dance Convention will be released for publication as quickly as all details have been completed.

Universal Round Dance Council will encompass all levels and aspects of round dancing and will be responsible for all future Conventions. "The National Board of Review" has been renamed "The Board of Directors of the Universal Round Dance Council" and will be the governing body. The elected Executive Committee of U.R.D.C. consists of Roy and Phyllis Stier, President; Art and Ruth Youwer, Secretary; and Don and Dot Hansen, Treasurer. Roy and Phyllis Stier have agreed to act in a
(Please turn to page 94)



Maryann and Chuck Lisle — Clarkston, Wash.

ACTIVELY INVOLVED in the square and round dance activity in the northwestern part of the United States, Chuck and Maryann Lisle have been teaching and dancing rounds for about 15 years. They teach one beginners' class in round dancing each year and are members and round dance instructors for the Twin City Twirlers Square and Round Dance Club. They

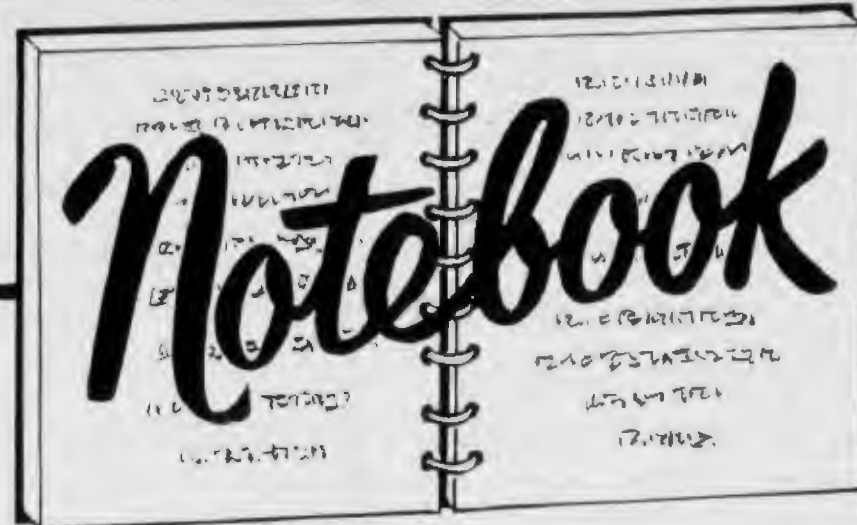
have an intermediate round dance club, the Boston Street Steppers.

Chuck and Maryann have participated in four Idaho State Festivals, teaching the round dance workshop. They were in charge of the round dance program for the Far Western in 1974 and have taught at two Montana State Round Dance Teachers' Workshops. Four National Square Dance Conventions have seen the Lisles teaching and MC'ing rounds.

For nine years Chuck and Maryann have sponsored the Lisle Round Rally, where teachers and dancers from Oregon, Idaho, Montana, Washington and Canada show and teach the newest rounds.

Chuck and Maryann also teach ballroom dancing two nights each week and have been the dance team on several cruise ships, their latest a 59-day cruise around South America. "Home" is Clarkston, Washington.

The CALLERS



Showmanship

By Wally Schultz, Janesville, Wisconsin

So varied are the concepts of showmanship that we have asked several leaders in the field to give us their thoughts. Our first is Wally Schultz.

SHOWMANSHIP IS SALESMANSHIP with flare and finesse. It's the quickest way of attracting attention to yourself and your product. Many performers possess that valued asset of natural ability, while others have to work hard to achieve it. As to what extent you develop your efforts, only you can decide, for it depends on your feelings of comfort, and the acceptance of the audience.

Every caller is a showman, with his or her own interpretation of the word. Showmanship covers the spectrum from flashy clothes or a specific manner of dress, to calling techniques, surprise movements, novelty calls, styling, quick wit, a sense of humor and an ability to conduct after party entertainment. A good showman's skill is enjoyed, but there's a great difference between a showman and a showoff, who soon loses favor because of his inflated ego. Just remember, *you never get a second chance to make a first impression!*

Showmanship takes thought, preparation, concentration and timing. Thought must be given to all the types of clubs you call for, so be tuned in to the dancers' temperaments and desires. You will find that attitudes and dance levels differ in many areas, and some clubs are in need of relaxation. A few may frown on your efforts. The majority will enjoy good showmanship, if you don't try to alter their club.

Even more thought must be given to screening out offensive material pertaining to race, creed and color. Most of all, smut just does not belong. Some performers have all the tools, but lack the one attribute essential for good showmanship — namely, good judgment.

Many entertainers appear to present material right off the cuff, and some of the very talented ones do, but even the best seldom perform without advance preparation and rehearsals. There's a time and place for everything, and humor interjected at the proper time can put the dancers in a responsive mood.

I'll always remember the advice a very talented caller, Russ McCall, gave me almost 25 years ago: "You'll know the crowd enjoyed the dance if they leave humming or laughing." He added showmanship to his calling, and as an amateur magician was able to keep his dancers happy.

I have had the good fortune to work with such great showmen as Joe Lewis, Big Ray Smith, Manning and Nita Smith, Bruce Johnson, Ed Gilmore

— and the list could go on and on. Their expertise added greatly to my education. I learn something from every caller I work with. I've even learned things to avoid. Here are some of the gems I've picked up. Always be neat, relaxed, and in a happy mood. Present things in your own way and don't be a carbon copy. Many excellent callers are carbon copies, and only the ones who dare to be individual showmen get the desired recognition. Try your own sense of humor on your friends. (They will soon let you know if they like it or not.) Take heed, for many truths are spoken in a joking way.

ABOUT THE AUTHOR: Wally Schultz, who has been active in calling for many years, believes strongly that there are many ways to add to the dancer's enjoyment of the activity. Calling a good dance, which he consistently does, Wally also adds to the fun by interjecting wisely timed (if sometimes corny) limited bits of humor. And his dancers love it. Good showmanship enhances the pleasure of the dancers without interference.

I found my own kind of showmanship as a cheerleader in school, and calling cadence in the Navy. It soon spilled over into calling squares and teaching rounds. I discovered the pleasure of making people laugh and so entertainment was incorporated into my dances. Showmanship can become as automatic as calling or teaching a round. It can be used to relax the dancers whenever the caller senses tension creeping in. It made the dances and lessons fun and not just an extension of the dancer's work day. Fun should not interfere with the proper teaching of basics, nor alter the styling of a dance. For me, my repertoire of one-liners, stored away for just the proper moment, or a well-placed gimmick, was often the solution.

Gimmicks for fun and variety are nice, but too much spice can spoil a good product. So use sparingly, and savor the flavor of a good program.

Gimmicks can be classified in three categories:

1. *Formation Gimmicks:* These are basics presented in usual formations and interesting variations, called to the level of the dancers. Presenting these basics with ease and poise is a form of showmanship. Ed Gilmore was great at it, and Lee Kopman also shines.
2. *Gimmicks that Trick the Dancer:* Example — **Pass thru, there's your corner . . . right and left thru.** Know the tolerance of your group before using it at all. This type can easily be overdone, become irritating or boring.
3. *Novelty Gimmicks:* They can vary from the inflections of a caller's voice, modulating an amplifier, adding sound effects, interesting one-liner jokes, hamming up an easy call, using mixers, unusual ways of stirring the bucket to amusing introductions or endings of a dance. These, too, need to be used sparingly and with good judgment.

Examples — there are many but here are just a few samples:

- a) Caller can say, "Shake hands with your corner and say, Honey, you'd better be there when I need you."

- b) A call to maneuver dancers into lines facing the caller: #4 cpl promenade 3/4 and line up 4; #1 cpl split the line, separate, go round 2 and line up 6; #2 cpl promenade right around 1 person, squeeze in and line up 8. . . . Thank the dancers for attending your dance . . . then allemande left (a long walk for the ends) . . . continue the call.
- c) Props such as a feather and tomahawk, etc., can be used for an appropriate call. Be careful of these. Remember, the object of the dance is to have *dancing fun*. Just the right amount of horseplay, well timed and in good taste, can be an asset. Too much can be a disaster.
- d) Take a dance like "The Little Old Wine Maker," and by voice inflections, mussed hair and a crooked tie, it becomes a novelty. (After I do a novelty call one time at a club, I only repeat it on request, and inform the dancers that it was a request.)

Concentrate on achieving a successful dance for the dancers as well as yourself. Let people know you're happy to be with them, and that you're enjoying yourself as much as they are. Always be alert to everything happening around you. If you find it appropriate, insert a little tidbit during the dance. Don't stay aloof, but try to visit as many of the dancers as you can between tips, especially paying attention to any couple that is alone. These things I try to do at the dances I call and they work.

Use good music. A wide variety of the basic numbers plus some for humor as a bonus provides something for everyone. See that they leave the dance humming or laughing.

Key to Successful Afterparties

The afterparty is the grand climax to a special event. It requires all phases of thought, preparation and concentration, but most of all it calls for timing and talent to keep a tired dancer interested in your complete program. The secret is move it, move it, move it. If you let your program lag, you've lost that tired dancer.

Dancers frown on long-winded jokes at a dance, but even jokes can be turned into quick skits for an afterparty. Start with a strong opening number to get attention. Next, use a quick-moving skit and a few one-liners. Try an audience participation act to bring the audience to a peak so that you end with your best act. Keep them wanting more, but keep it for another time!

Showmanship doesn't end just with trying to please the dancers. It is a selling point for the public as well. Be aware of showmanship whenever guests are present, and convey to them all the pleasures they would enjoy if they were square dancers. Make it a point to acknowledge your non-dancing audience. Supply them with square dance information, and invite them to become a part of our wholesome hobby.

In the final analysis, the goal of a performer is to create a love affair between the entertainer and his or her audience. Love your work, and excel in it with a flare. *That's Showmanship!*

TAKE A GOOD LOOK

a feature for dancers

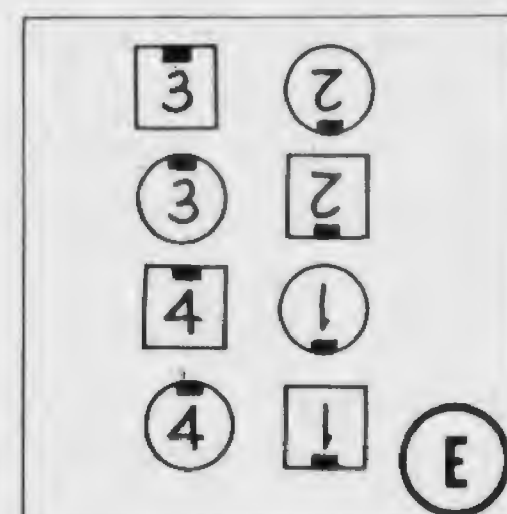
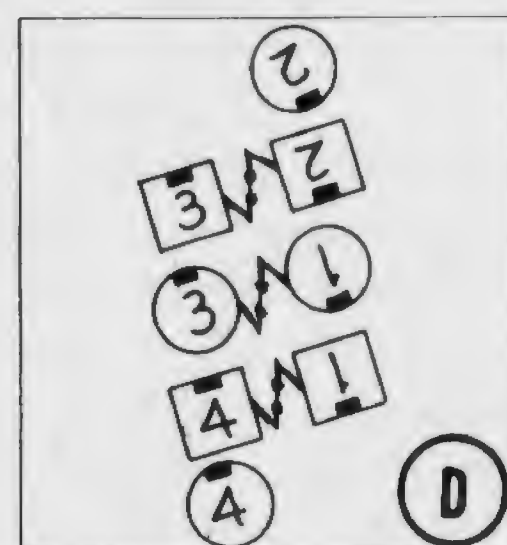
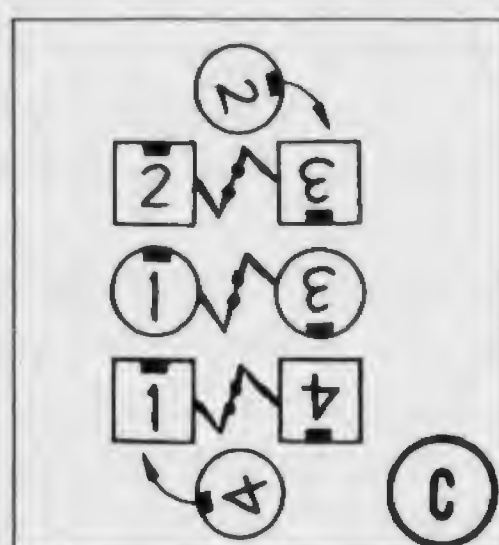
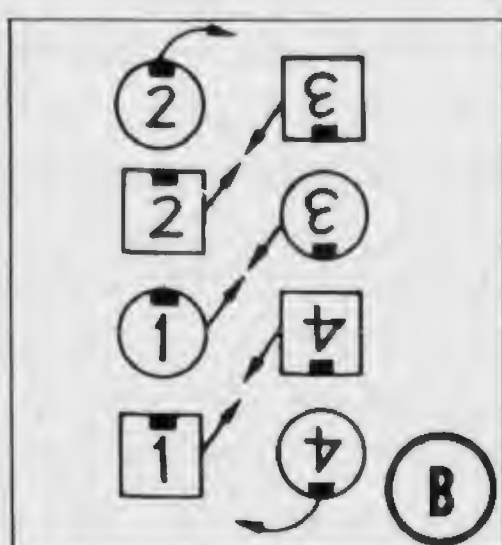
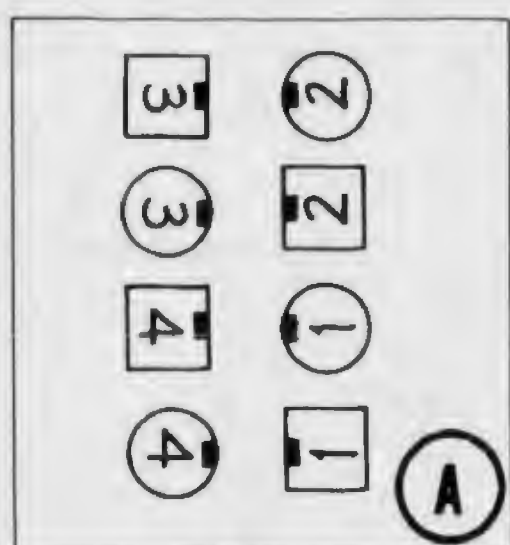


JOE

BARBARA



You can probably do Scoot Back with your eyes closed. You'd better open them for Triple Scoot. (Callers: For drills see Page 51)



JOE: To start things out this month, visualize yourself in a square where the head couples move out to the right and circle to a line. Then, with the person facing you across the set do a curlique. This puts you in the column formation (A) ready for our Workshop.

BARBARA: Scoot Back has been a steady part of our dancing diet in the last year or so. It is a part of CALLERLAB's Mainstream Basics program and we have been doing it with no problem from all positions. This month we have a movement which you might call an extension or outgrowth of Scoot Back and it is one more movement to work from columns (coordinate, transfer the column, etc.).

JOE: The principle of Triple Scoot is that from these parallel single file columns those dancers who face another dancer diagonally (to the right) will be working with that dancer (see the arrows B). These dancers will move forward taking an armhold (C) and start a turn thru.

BARBARA: Simultaneously, the two lead dancers who are facing out will fold into the end position of the other column.

JOE: As the turn thru is completed by the three couples (D) and as the dancers move

forward, they will adjust into two columns once again (E).

BARBARA: If space allows, the end dancers doing the fold will find that four steps plus a maneuvering step forward to get into the column will time the figure so that all dancers will end together.

JOE: We note that our caller is restricting the use of this type of figure to non-Mainstream evenings, which we think is great. Usually we get these more advanced and experimental movements in our workshops and more advanced club dancing where Barbara and I feel they belong.



A Double Progression

WE HAD AN OCCASION here recently to spend a part of a day with a noted choreographer, who is currently working on a six-hour T.V. motion picture script involving the use of a contra. After going through several of the line dances, both triples and duples, she made the remark that from the standpoint of audience interest, the couples standing "dead" at the head and foot of the hall posed a visual problem. Her solution, while not authentic, was simple. In the case of a not-crossed over duple, for instance, where the actives go through a 64 count routine, she simply had the actives become "inactives" and the inactives become "active." To those of you fairly new to the jargon of contra dancing, this simply meant that each time the pattern was completed, a couple previously inactive changed to an active status and in this way the camera showed dancers in action all of the time.

We're not suggesting this for contemporary contra dancing but it does point up one aspect of contras, the wait "dead" at the head or foot until one becomes a part of the action again.

To the old-timer, being "dead" at the head and foot never presented a problem. Quite frequently the veteran contra dancer would use the time for self-expression, a bit of fancy stepping or just keeping time with the feet. In a fast moving contra, those waiting out a turn can

use the opportunity to catch their breath, ever mindful at the same time that they will become actives again very shortly. Those at the foot of the hall will find that, if their line had an additional or odd couple at the foot when the dance started or an additional couple added on while the contra was in progress, it will be their responsibility of crossing over, sometimes without the benefit of a cue from the caller.

As we mentioned last June, there is a standard form of contra known as double progression which eliminates much of the standing and waiting. Here is another contra that illustrates the action.

PORT RICHEY REEL

By Don Armstrong

Duple Minor: 1, 3, 5, etc., active and crossed over

Music: Any good 32 measure reel

— — — —, **Active couples go down the center**

— — — —, **Turn alone — come back**

— — **Cast off, — do a right and left thru**

— — — —, — — **Cross trail***

(**Look for the corner**) **Allemande left, — — two ladies chain**

— — — —, — — **Chain back**

— — — —, — — **Make a left hand star**

— — — —, — — **Now circle to the left****

(*****Cross at the heads**), **active couples go down the center**

Note at * the first progression takes effect. At ** the second progression is made.

***This is called each time because this contra is a "double progression" which means that actives progress two couples each time through.

RATES GO UP WITH THE JANUARY ISSUE

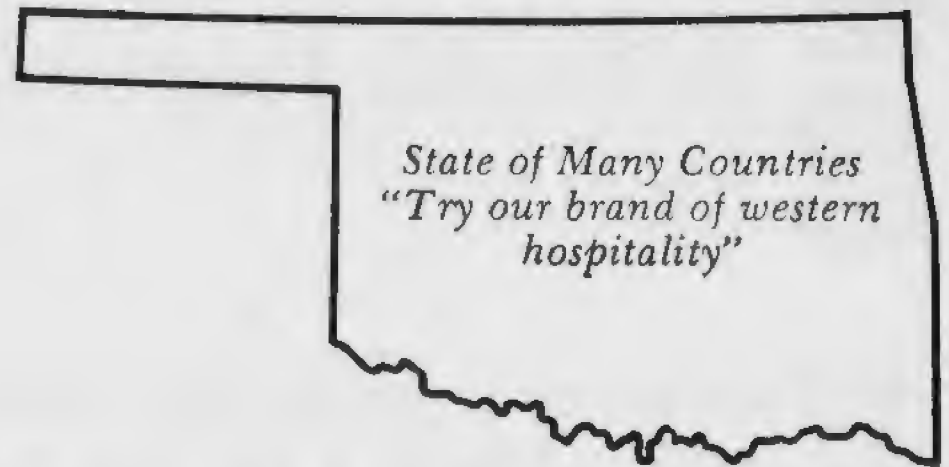
IT'S AN OLD STORY and we regret it, but the increase in printing, mailing and other costs make it necessary for us to increase all subscription rates to \$7.00 per year (two years \$13.00) starting January 1, 1978.

As a Special Offer, any current subscription may be renewed up to two years if the subscription information and check reaches us by December 30, 1977, at the existing rate (U.S. subscribers only) \$6.00 one year, \$11.00 two years. (NOTE: Canadian and overseas subscribers are already at the \$7.00 rate and will not be increased for the coming year.)

When renewing, please either enclose the address label from the back of the magazine or copy down the information, including the key numbers that follow your name.

27th NATIONAL SQUARE DANCE CONVENTION®

MYRIAD CONVENTION CENTER
Oklahoma City, Oklahoma
June 22, 23, 24, 1978



THREE OUTSTANDING CALLERS have been selected to conduct the Callers' Seminar at the 27th National Square Dance Convention to be held June 22, 23, and 24, 1978 at the Myriad Convention Center in Oklahoma City. The Education Committee is proud to announce that the leaders will be Osa Mathews of Palm Springs, California, Bob Van Antwerp of Buena Park, California, and Harper Smith of Celina, Texas.

The Committee is especially happy to break the "sex barrier" by having, for the first time, a lady caller as one of the conductors of the Seminar. Osa Mathews has a long list of firsts. She was the first lady caller on The Sets in Order American Square Dance Society's Premium LPs; the first lady caller to emcee Canada's largest square dance; the first lady caller to be invited to CALLERLAB; the first lady caller to be on the staff of Fun Valley and the first lady caller to be on a Callers' Seminar for a California State Convention.

Osa's wide experience should be a drawing card to the Seminar for the large number of lady callers who attend the National Convention each year and have never been able to find much in the way of programming of educational help for their particular needs. Osa says the thing she enjoys most is teaching new dancers and calling to her home clubs, one of which she organized 25 years ago.

Bob Van Antwerp will be returning to the state where both he and his wife, Roberta, were born when he helps conduct the Callers' Seminar for the second time. Bob has taught over 16,500 persons to square dance; made over 120 recordings; has written and produced many dances for recording companies; he has assisted 275 callers to become better in the profession through the Callers' Clinics he has held over the

past 15 years. Bob has called in 28 foreign countries, was selected as one of the original members of the Square Dance Hall of Fame, and is at present on the Board of Governors of CALLERLAB. He attests to the fact that he enjoys working with clubs and endeavors to keep good, enjoyable dancing foremost in his mind. Bob states that he will never be able to place back into square dancing all that he and Roberta have received from the activity.

Harper Smith, during his 27 years of calling, has called in 41 states. He has been on the staff of Kirkwood Lodge for 19 years, Fun Valley for 11 years, and at Lighted Lantern for 5 years. He was the outside instructor for three years at the University of Florida for the short course held in conjunction with the Florida State Callers' Association. He counts as one of the highlights of his calling career being invited as the out-of-state caller to the Golden State Roundup in Oakland, California. Harper has been associated with his brother, Ray, for 15 years in the Smith Brothers' Institutes. He recorded the very popular "Grande Colonel Spin." He was one of the original 100 callers involved in the forming of CALLERLAB. He still calls regularly for six clubs in addition to traveling more than he ever has.

The Education Committee feels sure that the combined experience and ability of these three fine callers will offer an opportunity for all callers attending the 27th National to become better and more enthusiastic callers.

Check the center section of the October issue of SQUARE DANCING magazine for registration forms or write 27th National Square Dance Convention, P. O. Box 14586, Oklahoma City, Oklahoma 73114. *Get on the bandwagon and register now – don't delay!*

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Arizona

Tucson's 30th Annual Southern Arizona Square and Round Dance Festival will be held January 19th to the 22nd, 1978. Festivities will begin Thursday evening with a square dance called by Nate Bliss and a round dance with local leaders. Friday and Saturday evening dances and morning and afternoon workshops will feature Bob Fisk, Jon Jones and Charlie and Bettye Procter. Also scheduled are easy contra dancing and additional square and round dancing on Friday and Sunday. This festival, which will be held at the Community Center and Old Pueblo Dance Center, has gained a

reputation as the finest annual event of its kind in the Southwest.

The 3rd Annual Fiesta Ball will be held November 27th at the Community Center in Tempe. Seven callers from the Phoenix area will participate at the affair, sponsored by the Kactus Kickers.

Pennsylvania

Square dancing became part of the 1977 National Boy Scout Jamboree when the Checkerboard Squares of Middle Lancaster Township danced the Virginia Reel in the opening show, called "America's Spirit." The dancers were under the direction of Len and Betty Ace of Prospect. They make up a team that promotes square dancing in the western part of the state. They build floats for the annual 4th of July celebrations and dance for all senior citizens' homes and other organizations in the area.

Texas

The Wagon Wheel (with all wood floor) was formerly a nightclub building which has been purchased and remodeled by square dancers from nine clubs in the Abilene area. Pat Barbour called for the Goodtime Squares Anniversary Dance in October.

Outstanding national callers Gary Shoemake and Johnnie Wykoff with Norman and Helen Teague, Charlie and Bettye Procter and Ed and Sharon Campbell on the rounds, will be featured at the North Texas Square and Round Dance Association's 17th Annual Roundup at

Approximately 150 dancers attended the 15th Annual Reunion of Overseas Dancers last August in Denton, Texas. Included in the group were 15 callers and four round dance teachers. Two of the couples present have attended all 15 reunions and 60 dancers were first-timers.



ROUND THE WORLD of SQUARE DANCING

the Convention Center in Dallas November 11th and 12th. Theme for the Roundup is "Hoedown '77" and it will carry a western decor throughout all activities. The program will run the gamut from square and round dancing to workshops, panels, clinics, a fashion show, raffle, an afterparty and after-dancing. Room reservations are available at the Baker Hotel and tickets to the Roundup may be obtained by writing Gerald and Mary Geary, 10153 Dentport, Dallas, 75238.



Meritorious Service Medal is presented to Colonel Fred Sheridan by longtime associate and friend, Colonel Gerald Burch (left).

California

By direction of the President of the United States, the Meritorious Service Medal was presented to Colonel Fred Sheridan of Encino upon his retirement after 35 years of military service. For the past year Colonel Sheridan has been interested in square dancing and is a member of the Grand Square and Bachelors and Bachelorettes, both square dance clubs in the San Fernando Valley. The presentation took place in Los Angeles. A native of Germany, Colonel Sheridan entered the Army as a Private in 1941. Among his other awards and decorations are the Combat Infantry Badge, the Bronze Star with Oakleaf Cluster, the Purple Heart with Oakleaf Cluster and several other United States and Foreign Government Decorations.

Illinois

Chuck and Gayle Jaworski have recently purchased the square and round dance record

<h3>A NEW CALLER</h3> <p>DO SA DO LEFT ALLIANCE RIGHT & LEFT GRAND SWING</p>	<h3>INTRODUCING</h3> <p><i>Jennifer Carol</i></p> <h3>ARRIVAL DATE</h3> <p>June 13th 6:51 a.m.</p> <h3>EQUIPMENT</h3> <p>8lbs 5 1/2 oz 21ins</p> <h3>AGENTS</h3> <p><i>Chuck & Gayle Jaworski</i></p>
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Chuck and Gayle Jaworski designed this clever announcement upon the birth of a daughter, Jennifer Carol.

inventory of The Record Center in Chicago. They are now doing business as Dance Sounds. Chuck and Gayle also became new parents with the arrival of Jennifer Carol on June 13th.

Ohio

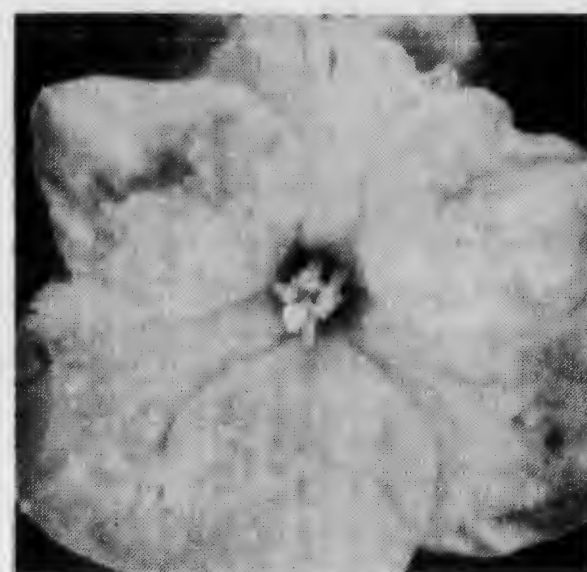
The Chuck Wheelers are presenting the 3rd Annual Golden Rocket Square Dance Special on November 6 at the YWCA in Columbus. Scheduled to call are Cal Golden and Chuck Marlow. Dick and Gail Blaskis will be conducting the rounds.

Tarheel Squares member Geraldine Harrell of Elizabeth, North Carolina, is permitted by several shop owners each year during National Square Dance Week to display her sewing talents in various store windows, along with attractive signs and posters promoting square dancing. This has attracted much attention from the non-dancing public during Square Dance Week, especially when "live" dancers perform during prime shopping hours.



Dancin' Daffodils — on the left is "Two-Step" making her debut in true petticoat split fashion. A satiny cream-white perianth three inches across makes a perfect background for the split cup which is ruffled and fluted. Light yellow with a touch of apricot.

(Right) The split cup of "Square Dancer" forms six ruffled and fluted segments. This sprightly, outward-facing lovely tosses her deep buttercup yellow head above 20 inch stems with a smile 4½ inches across.



South Carolina

On the beautiful beach at the Lakewood camping area in Myrtle Beach, three squares of energetic dancers squared up on the sand to earn their Sand Flea badges and then continued into the water to earn their Square Duck badge. Five different clubs were represented from various states. Earl Merchant did the calling.

The George W. Park Seed Company of Greenwood has developed two hybrid daffodils which they have named "Two-Step" and "Square Dancer." Originated by Mr. A.N. Kanouse of Olympia, Washington, the daffodils are the result of ten years of breeding and propagation.

Oregon

The 18th Annual Oregon Square and Round Dance Festival, sponsored by the Oregon Federation and Emerald Empire Area will be held at the Lane County Fairgrounds in Eugene on January 28th and 29th, 1978. Callers Beryl Main and Dick Houlton will conduct workshops and club level dancing. Cliff and Ruth Harry will be in charge of round dancing. For information contact Jerry Fogelson, 70 E. 23rd Ave., Eugene 97405.

Iran

The Kouche Kats of Isfahan hosted the Tehran Trotters for a weekend of dancing, picnicking and bazaar shopping October 12, 13, and 14. Neither club has a caller although both hold classes and are growing. They have the equipment, a fair stock of records and great enthusiasm.

New Jersey

Each year New Jersey's Mini-Festival has improved, and although it hardly seems possible 1977 will be better than ever. The day-long November 27th affair promises to be so successful that the name may be changed to

Maxi-Festival. Four well known and popular callers — Keith Gulley, Steve Kopman, Tim Scholl and Kerry Stutzman, will be on tap, as will round dance leaders Ed and Leslie Shearwood and Tom and Lillian Bradt. Add to this a fully served complete sit down roast beef dinner and it comes to a superb day.

Missouri

Thunderbird Squares of Sikeston held its 2nd Anniversary Dance in February with over 60 couples present. The highlight of the evening was the annual drawing of the names of two couples, entitling them to a free square dance weekend at Tan-Tar-A-Resort at Osage Beach in the hills of the Ozarks. The lucky couples were Mr. and Mrs. "Dutch" Vaughn of Dexter and Mr. and Mrs. Gerald Oliver of Sikeston. A short time after the dance the Olivers became parents of their first child, a son. The Vaughns are one of the oldest couples in the club but everyone agrees that they are one of the youngest in heart.



Lucky couples Mr. and Mrs. "Dutch" Vaughn (left) and Mr. and Mrs. Gerald Oliver, recipients of a free square dance weekend.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1977

AS YOU HAVE DETERMINED BY NOW, in celebrating 28 years of publication this issue of SQUARE DANCING is looking ahead 23 years and projecting to the future. At the same time, we are looking back a bit to see what has gone on in the past. The workshop section this month takes a look (page 48) at four of our long time, proven square dancers' round dances. Then on page 50 you will find a collection of patter calls that were the "hits" 23 years ago. In the lead we are thinking back to a section in the magazine that was especially popular with the callers. Edited by the late George Elliott, each month a particular theme or basic would be spotlighted as a means of adding variety to the caller's program. As a tribute to George and as a part of our anniversary edition, we go back in time and rerun a few of the Elliott columns of the past.

Quite often George would build up to a dozen or more drills, all based on taking one particular figure or pattern and thoroughly exploring all its variations. Here are several drills that emphasize the triple allemande:

Allemande left and the ladies star
Gents promenade not too far
Allemande left and the gentlemen star
Girls promenade not too far
Allemande left the same little pearl
Allemande right your own little pearl
and the ladies star
Gents promenade not too far
Allemande right and the gentlemen star
Girls promenade not too far
Allemande right your own little pearl
Then allemande left the corner girl
Go right and left grand

Allemande left and the ladies star
Gents promenade but not too far
Reverse the star, reverse the ring
Meet your partner, right elbow swing
All the way around
Allemande left and the gentlemen star

Girls promenade but not too far
Reverse the star, reverse the ring
Meet your own, right elbow swing
Find old corner a left allemande.

Here's a smooth pattern that has been used and varied and added to over the years:

One and three go forward and back
Go down the middle and pass thru
Split the ring go around two
Join that pair and line up four
Forward eight and back once more
Box the gnat across from you
And come right back a right and left thru
Four ladies chain
And chain right back
Catch 'em by the left for an allemande thar
Boys back up a right hand star
Throw out the clutch put her in low
Twice around the ring you go
Pass her once
Same girl a left allemande
Partner right, right and left grand

A simple idea such as "Side gents pass thru and star thru," becomes the subject for endless variations. Here's one example:

Forward eight and back like that
Four ladies chain the inside track
Turn the girl in the usual way
First and third a half sashay
Side gents pass thru and star thru
Head ladies pass thru and star thru
Everybody move to the next old two
Cross trail thru and find old corner
Left allemande

Have you ever tried developing the idea of two couples pass thru, gents turn back and follow that girl? Well, George did in 1965 and here are two examples:

One and three go forward and back
Now pass thru across the set
Gents turn back and follow that girl
Go round one
Into the middle two ladies chain
Face that two and pass thru

(Please turn the page)

**Gents turn back and follow your pet
Go round one
Into the center two ladies chain
Side two cross trail thru
Find old corner, left allemande**

**Promenade and don't slow down
One and three you wheel right around and pass thru
On to the next and pass thru
Gents turn back and follow that girl
Twice around
Pass your own and on you go
Next time you meet it's do paso
Partner left and corner right
Partner left an arm around
Now make a ring when you come down
And circle left, allemande left**

Around one and around two becomes the subject for unlimited variety without creating new terms or basics. Try these two examples.

**Forward eight and back with you
One and three a right and left thru
Same ladies chain
Turn the girl and roll away
Then circle up eight while you're that way
Four men pass thru and turn right single file
First around two, the next around one
Find old corner, left allemande**

**Two and four go forward and back
Same ladies chain
Turn the girl and roll away
Then circle eight
Circle left on the same old track
Girls go forward and then come back
Same four square thru go five hands
Five hands and when you're thru
Both turn left single file
First around two, the next around one
Find old corner left allemande**

Isn't it interesting to find that what was descriptively called as, "Inside four roll back one" in the figure below, would today be called "zoom?"

**Forward eight and back with you
One and three do a right and left thru
Two and four go forward and back
Pass thru and separate
Stand behind that two
Inside four roll back one
The other four pass thru
To a left allemande**

Take just one couple and have them split the opposite couple and you have created an

unsymmetrical formation that can add variety to any program. Here's just one example:

**Forward eight and back to town
Four ladies chain three quarters round
Turn the girl like you always do
And two and four do a right and left thru
Couple one only a half sashay
Go up to the middle and back that way
Split that couple across the floor
Go round just one and line up four
Forward four and four fall back
Come back to the center and bend the line
Pass thru
Square thru three quarters round
Find old corner, left allemande**

Here are some additional breaks and figures that appeared in George's column over the years that are just as current and useable today as they were ten to fifteen years ago.

**Head two pass thru, turn back
Side two pass thru, turn back
A right to your corner, pull her by
Then allemande left is what you do
Go right and left grand**

**Forward eight and back like that
Four ladies grand chain the inside track
Turn the girl like you always do
Two and four do a right and left thru
One and three go forward and back
Same four square thru three quarters round
When you come down
Separate go round one
Line up four
Forward eight and back once more
Now pass thru and wheel and deal
Four ladies with a right hand star grand chain
Find old corner, left allemande**

**Promenade
One and three separate
Roll back one and promenade
Two and four wheel right around
And cross trail thru
Find old corner, left allemande**

**One and three half sashay
Go up to the middle and back that way
Same four star by the left
Go one full turn
Gents roll back and pass your own
Find old corner a left allemande**

SPECIAL WORKSHOP EDITORS

Jack Lasry	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernan	Ammunition

SINGING CALL

IF YOU COME BACK TO ME

By Lee Swain, Memphis, Tennessee

Record: Longhorn #1019, Flip Instrumental with Lee Swain

OPENER, MIDDLE BREAK, ENDING

Well now those four ladies chain

Go straight across the ring

Rollaway and circle left you go

Four ladies rollaway circle left around that way

Left allemande come on back

Weave around the ring

Wind out and in with a smile and then

Swing that girl and promenade

There'll be the world's greatest transformation

If you come back to me

FIGURE:

Those heads promenade go halfway around

Lead out to the right and do a do sa do

Swing thru tonight the boys run right

Bend the line do the right and left thru

Slide thru square thru three quarters round

Swing that girl and promenade

There'll be a red carpet at the station

If you come back to me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GEMS

From Southern California Callers' Notes

Tired of the waist swing, Hungarian Fling do sa do? Try calling these which makes the arm-around waist swing do sa do almost impossible.

Four ladies chain three quarters

Join hands and circle left

Left allemande

Do sa do, go once and a half

Swing the next girl down the line

Promenade, etc.

Circle left, left allemande

Do sa do, curlique, boys run

Left allemande

Circle left, left allemande

Do sa do, go once and a half

Do sa do the next girl down the line

Curlique, boys run right

Around two girls, left allemande

Circle left, left allemande

Box the gnat, girls star left

Same girl do sa do, go once and a half

Left allemande

SINGING CALL

HONKY TONK SONG

By Dave Johnson, Tulsa, Oklahoma

Record: Lore #1158, Flip Instrumental with Dave Johnson

OPENER, MIDDLE BREAK, ENDING

Hey allemande left your corner

Come back do sa do

Men star left turn it once around you know

Star promenade go movin' with your maid

Girls backtrack go twice around the ring

Second time you meet her turn thru and then

Allemande that corner then

Promenade my friend

To the honky tonk all night long

Promenade home to the honky tonk song

FIGURE:

Heads promenade halfway round you go

Down the middle right and left thru

Turn that girl you know

Square thru four hands go movin' round you do

Do sa do corner make an ocean wave you do

You swing thru boys trade turn thru and go

Allemande your corner then promenade

To the honky tonk all night long

Promenade home to the honky tonk song

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALL

BRAND NEW PAIR OF WALKING SHOES

By Bob Bennett, Valdosta, Georgia

Record: Thunderbird #172, Flip Instrumental with Bob Bennett

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

These ole' shoes I'm walking in

Are getting mighty old and then from the

Million miles I've walked the floor for you

Swing her twice left allemande your corner

Do sa do your own promenade around that ring

Well I started walking in a

Brand new pair of walking shoes

FIGURE:

Head couples promenade halfway round the square

Come down the middle right and left thru

Turn your lady there square thru four hands

In these ole' walking shoes corner do sa do

Swing thru and then boys trade and swing

Corner lady swing and promenade

Well I started walking in a

Brand new pair of walking shoes

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

The rounds we were dancing some 23 years ago were very much a part of the square dance program. Salty Dog Rag is still intriguing to the dancer of today; Hot Lips and Neapolitan Waltz continue to be popular. If you can find these records, you might try them along with our first selection, Kiss Waltz, for a bit of nostalgia.

KISS WALTZ — Windsor 7626

Choreographers: Bill Lee and Helen Horn

INTRODUCTION

- 1-4 **Wait; Wait; Wait; Wait;**
 5-8 **OPEN** facing LOD **Bal Apart, Touch, —; Bal Together, Touch, —; Bal Apart, Touch, —; Bal Together, Touch** to momentary **BUTTERFLY, —;**
DANCE
 1-4 **Waltz Away; Banjo Wrap; Wheel, 2, 3; 4, 5, 6;**
 5-8 **Roll, 2, 3; Front, Side, Behind; Twirl, 2, 3; Pickup to CLOSED M face LOD, 2, 3;**
 9-12 **Bal Fwd, —, —; (Turn 1/2 L, 2, 3 to SKATERS) Back, —, Close; Back, Touch, —; Step, Swing, —;**
 13-16 **Turn R, 2, 3 to LEFT SKATERS M on outside; Fwd, 2, 3; Step, Swing, —; Turn L, 2, 3 to SKATERS M face LOD;**
 17-24 **(Twirl to SKATERS) In Place, 2, 3; (Running Box) Waltz Fwd face COH; Waltz Back face RLOD; Waltz Fwd face WALL; Waltz Back face LOD; (Twirl, 2, 3) Fwd, —, Close; Bal Apart, —, —; Bal Together to CLOSED, —, —;**
 25-28 **Waltz Fwd to BANJO; Twinkle to SIDECAR face LOD; Twinkle to BANJO face RLOD; Twirl to SIDECAR;**
 29-32 **Twinkle; Twinkle, Twinkle, Twirl to OPEN;**

BRIDGE

- 1-4 **Waltz R; Waltz; Waltz; Twirl to OPEN;**
SEQUENCE: Dance through twice. Second time through as W twirls M maneuvers to face RLOD for the Bridge, then repeat the dance through meas 32 and add ending.

Ending:

- 1-4 Repeat action of meas 1-4 of dance:
 5-6 **Fwd, 2, 3 (W Rolls); Step Apart, —, —;**

SALTY DOG RAG — Decca 27981

Choreographers: Leland and Frankie Lee Lawson

- 1-4 **PROMENADE** facing LOD on R foot **Vine Side, Behind, Side, Hop; Side, Behind, Side, Hop; Step, Hop, Step, Hop; Step, Hop, Step, Hop;**

5-8 Repeat action meas 1-4:

- 9-12 **Change Sides** (L hands joined), **2, 3, Hop; Roll Back L, 2, 3, Hop to R HAND STAR; Star Around 2, 3, Hop; Around, 2, 3, Hop** join L Hands;

13-16 Repeat action meas 9-12 end in **PROMENADE** face LOD:

SEQUENCE: Dance through to end of record (if you can last that long).

NEAPOLITAN WALTZ — Grenn 14003

Choreographers: Cleo and Pauline Harden

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to OPEN face LOD, Touch, —;**

PART A

- 1-4 **Fwd Waltz (Lady Rolls); Step, Touch, —; Step, Swing, —; (Canter) Turn —, Close face RLOD in LEFT-OPEN;**
 5-8 Repeat action meas 1-4 except to end in **CLOSED M** face Wall:

PART B

- 9-12 **Balance Back, —, —; Waltz Turn R; Waltz Turn R M face LOD; Twirl to face both hands joined;**
 13-16 **Step, Swing across, —; Step, Swing across, —; Step, Swing across, —; Twirl L, 2, 3 to BUTTERFLY BANJO;**

PART C

- 17-20 **Bwd Twinkle to SIDECAR; Twinkle to BANJO; Twinkle to SIDECAR, Back, Touch, —;**
 21-24 **Fwd Twinkle to BANJO; Twinkle to SIDECAR; Twinkle to BANJO; Fwd to CLOSED, Touch, —;**

PART D

- 25-28 **Balance Back, —, —; Fwd, Step, Step; Balance Back, —, —; Fwd, Step, Step;**
 29-32 **Waltz L; Waltz L to OPEN; Balance Apart, —, —; Together to OPEN, —, —;**
SEQUENCE: Dance goes thru three times. Last time W twirls on meas 31 and Acknowledge.

HOT LIPS — Decca 9-29558

Choreographers: Ben and Roi Highburger

INTRODUCTION

- 1-4 **SEMI-CLOSED** facing LOD wait 3 pickup notes **Fwd, Touch; Bk, Touch; Twirl/Walk, 2, 3, 4;**
DANCE

- 1-4 **Fwd Two-Step; Fwd Two-Step; (Open Vine) Side, Behind; Side, Face;**
 5-8 Repeat action meas 1-4:
 9-12 **Side, Step/Step; Away to LEFT-OPEN, Step/Step; Face, Step/Step; Away to LEFT-OPEN, Step/Step** facing RLOD;
 13-16 **Walk, 2; 3, Turn face LOD; Side, Step/**

Step; Face, Step/Step to CLOSED M face WALL:

17-20 **Fwd Two-Step; Apart Two-Step; Tamara Two-Step; Around Two-Step M face partner and COH;**

21-24 **Tamara Two-Step; Around Two-Step face RLOD; Walk, 2; 3, Turn In to VARSOUVIANNA face LOD;**

25-28 **Fwd Two-Step; Fwd Two-Step; Twirl/Walk, 2; 3, 4 to VARSOUVIANNA;**

29-32 Repeat action meas 25-28 end in SEMI-CLOSED:

SEQUENCE: Dance three times through plus meas 1-16 then twirl, 2; 3, Point.

Today's round dances sometimes lean a little strongly toward the advanced round dancer. Here is one backed by an easy dance on the Grenn label.

LINDA — Grenn 14252

Choreographers: Harvey and Norine Wiese

Comment: An active two-step with good music.
INTRODUCTION

1-4 **OPEN-FACING Wait; Apart, Point, Together to SEMI-CLOSED facing LOD, Touch; Walk, 2, Cut/Bk, Cut; Dip Bk, Recov, Pickup to CLOSED, Touch;**

PART A

1-4 **Fwd, 2, Fwd Two-Step;; Fwd, 2, Fwd Two-Step;; (Rock Fwd, Recov, Wrap) Rock Fwd, Recov, In Place, Step/Step; (Wheel, 2, Unwrap end in CLOSED facing LOD) Wheel, 2, face RLOD, In Place, Step/Step;**

5-8 With M facing RLOD repeat action meas 1-4 Part A end M facing LOD:

PART B

1-4 **Rock Side, Recov to SIDECAR, Fwd Two-Step;; Rock Side, Recov to BANJO, Fwd Two-Step;; Rock Fwd, Recov, Bk/Close, Bk; (Side, Recov/R Turn to SEMI-CLOSED, Fwd Two-Step end in CLOSED) Rock Bk, Recov, Fwd Two-Step end facing WALL in CLOSED;;**

5-8 **Side, Close, Fwd/Close, Step; Side, Close, Bk/Close, Step to SEMI-CLOSED face LOD; Fwd, Manuv to CLOSED M face RLOD, Pivot, 2 face LOD in SEMI-CLOSED; Fwd, 2, 3, Pickup to CLOSED M face LOD;**

PART C

1-4 **BUTTERFLY M face WALL Side, Behind, Side/Step, Step; Side, Behind, Side/Step, Step; Rock Apart, Recov, Change Sides/2, 3; Rock Apart, Recov, Together/Step, Step M is facing COH;**

5-8 Repeat action meas 1-4 Part C except to end M facing WALL:

9-12 **Side, Behind, Side, Front to BANJO; (Fishtail) Behind, Side, Fwd, Lock; Fwd, Fwd/Check, Behind, Side; Fwd, Lock, Fwd, Face WALL in CLOSED;**

13-16 **Turn Two-Step,, Turn Two-Step;; Side, Behind, Side, Front to SEMI-CLOSED; Walk, 2, Cut/Bk, Cut; Dip Bk, Recov, Pickup to CLOSED, Touch;**

SEQUENCE: A — B — A — B end BUTTERFLY M face WALL — C — A — B end SEMI-CLOSED face LOD plus Ending.

Ending:

1-2 **SEMI-CLOSED Fwd Two-Step,, Fwd Two-Step end in CLOSED M face WALL;; Side, Behind, Side, Point REV CORTE.**

DOUBLE EAGLE RAG — Grenn 14252

Choreographers: Rose Zimmerman with slight variations by Walt and Elva Blythe and Nancy Lane.

Comment: A lively easy two-step with peppy music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Apart, Point, Together to CLOSED M face LOD, Touch;**

DANCE

1-4 **Walk, 2, 3, 4; Fwd Two-Step/Fwd Two Step; Walk, 2, 3, 4; Fwd Two-Step/Fwd Two-Step end in SEMI-CLOSED facing COH;**

5-8 **Walk In, 2, 1/4 R Turn face partner, Point; Roll Out twd WALL, 2, 3, Touch end in CLOSED M facing WALL; Turn Two-Step/Turn Two-Step; Turn Two-Step/Turn Two-Step end in SEMI-CLOSED facing LOD;**

9-12 **Walk, 2, 3, Face partner and WALL in CLOSED; Rock Bk, Fwd, Bk, Fwd to SEMI-CLOSED face LOD; Walk, 2, 3, Face partner in CLOSED; Rock Bk, Fwd, Bk, Fwd;**

13-16 **Circle Away, 2, 3, Touch; Together, 2, 3, Touch to CLOSED M face WALL; Side, Close, Side, Close; (Twirl) Side, Behind, Side, Front end CLOSED M face LOD;**

SEQUENCE: Dance goes thru twice end meas 16 (Twirl, Side, Point twd partner, —;) Side, Behind, Side, Point twd partner and salute,

Next month in the December Workshop section, we will feature six of the newer round dances geared primarily to the square dancing round dancer.

PATTER CALL FAVORITES OF THE PAST

Among the many contributors to the patter call scene in the mid-1950's were the late greats, Jim York and Ed Gilmore. In addition to creating many of the fine dance patterns, they set a style of choreography which used imaginative, directional calling and a fairly restricted number of basics. From the great collection written by Jim, here are three. The two dances by Ed Gilmore still provide variety and challenge to today's dancers.

FLOOR WALKER

By Jim York

One and three right and left thru
Turn those gals and chain 'em too
Same gals and corner man
Forward up and back to the land
Pass thru separate around just one
Into the middle a right hand star
Walk along but not too far
Back by the left and hear me sing
Original partner right hand swing
Roll promenade that pretty little thing
Promenade and don't slow down
Two and four wheel around
Right and left thru the
Couple you've found
Circle four the same old four
A full turn and a little bit more
Head gents break make lines of four
Forward eight and back to the land
Cross trail thru, left allemande

TRAILIN' STAR

By Jim York

First and third bow and swing
Promenade the outside ring
Go all the way around just you two
Two and four do a right and left thru
One and three out to your right
Circle four you're doing fine
Spread right out and form two lines
Go forward and back and step it light
Then cross trail thru, gents star right
Gals promenade 'til you hear me sing
Reverse the star, reverse the ring
Pass her twice and don't be late
Gals step in behind your date
It's a left hand star and star all eight
A left hand star and don't you blunder
Gents reach back with the right hand under
Box the gnat to a right hand star
Walk along now but not too far
Gals reach back with the old left hand
Allemande left and a right and left grand

YORKSHIRE PUDDING

As called by Jim York

First and third bow and swing
Lead out to the right of the ring
Star by the right and here we go
Head gents center with a left elbow
Break those stars and form two lines
Head gents home and you're doing fine
Forward six and back to the bar
Six to the center with a right hand star
Walk along but not too far
Head ladies out and swing your man
Four hand star in the middle of the land
Meet your corner with a left allemande
Right to partner right and left grand

RUNOUTTANAMES

By Ed Gilmore

One and three bow and swing
Promenade the outside ring
Go all the way around two by two
Two and four do a right and left thru
One and three go to the right
Circle four you're doing fine
Spread right out form two lines
Forward eight and back with you
Forward again and pass thru
Turn to the left go single file
Make a wheel and turn it awhile
Gents reach back with your right hand
Now pull them through to a right and left grand
Go right and left and don't be late
Meet your honey with a catch all eight
With the right hand halfway round
Back with the left hand all the way around
Promenade the corner when she comes down

YUCAIPA TWISTER

By Ed Gilmore

Go to the left (allemande left) with the old left wing
A right hand around your own sweet thing
Star by the left in the center of the ring
Right hand back and take your pretty maid
Walk right around in a star promenade
Gents swing out and the ladies swing in
Go full around and we're gone again
Gents double back on the outside track
Meet your own with the right hand round
Go all the way around
Then to the left with the left hand round
Back to your own with a right hand round
Go all the way around
Right hand lady with the left hand round
Your own by the right
Go all the way around
Go to the left with a left allemande
Right to your own, right and left grand

TAKE A GOOD LOOK

Triple Scoot is the movement spotlighted by Joe and Barbara this month (page 38). It is an intriguing figure, as you'll discover when using these drills from various sources. For those of you who are new to SQUARE DANCING magazine, you will find that this monthly diagram series, although basically designed as a help for the dancers, also provides ideas for the workshop caller.

Heads lead right circle to a line
Curlique, triple scoot
Boys run, swing thru
Girls circulate, boys trade
Boys run, bend the line
Pass thru, wheel and deal
Centers half square thru
Separate, go around one
Line up four
Curlique, triple scoot
Boys run, double pass thru
Track II, recycle, sweep a quarter
Pass thru, wheel and deal
Centers square thru three quarters
Left allemande

Heads square thru four
Pass thru, boys run
Triple scoot, boys run
Right and left thru, dive thru
Zoom, square thru three quarters
Left allemande

Heads lead right circle to a line
Curlique, triple scoot
Cast off three quarters
New waves spin the top
Swing thru, turn thru
Left allemande

Heads square thru four hands
Pass thru, boys run
All eight circulate, triple scoot
All eight circulate, triple scoot
Triple scoot again, peel off
Bend the line
Left allemande

Heads lead right circle to a line
Curlique, triple scoot
Cast off three quarters to an ocean wave
Spin the top, boys trade
Slide thru, right and left thru
Pass thru, partner tag
Left allemande

John Ward
Alton, Kansas

Heads pass thru, separate
Around one to a line
Pass thru
Half tag, trade and roll
Pass the ocean, swing thru
Spin the top, boys run
Star thru, left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, peel off to a line
Pass the ocean, swing thru
Boys run, pass thru
Wheel and deal, double pass thru
Peel off to a line
Pass the ocean, swing thru
Boys run, left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Curlique, split circulate
Boys run, left allemande

SINGING CALL

I WROTE A SONG

By Art Springer, Tampa, Florida

Record: Mustang #175, Flip Instrumental with
Art Springer

OPENER, MIDDLE BREAK, ENDING

Circle left I wrote a song
The kind of song you sing along
The words are very simple la-la-la
Allemande left your corner
Run back touch a quarter boys run right
Left allemande and weave
The melody holds the key to the harmony
Swing your girl around and promenade
It's got a style to make you smile
The words are very simple la-la-la
FIGURE:

Heads to the right circle four tonight
Make a line up to the middle and back
Pass thru wheel and deal
Centers star thru
Pass thru cloverleaf new centers swing thru
Here's where you turn thru and
Swing that corner girl
Allemande left new corner
Promenade la-la-la-la-la-la-la-la-la-la

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

A bit of variety this month. A singing call written in such a way that the dancers may move on the phrase and some uncomplicated material for the basic program.

Two and three right and left thru
New third lady chain to the right
New one and two promenade halfway
It's half round the outside
Inside four California swirl
Left allemande

One and two right and left thru
New two and three right and left thru
New three and four cross trail
Left allemande

Head ladies chain
Number two lady chain right
Number three couple lead right
Circle half then dive thru
Circle six in the middle
Number three man break to a line of six
Bend the line
Those who can right and left thru
Pass thru, U turn back
Those who can right and left thru
Pass thru, U turn back
Those who can right and left thru
Pass thru, U turn back
Those who can right and left thru
Star thru, left allemande

The following two dances come to us from Max Forsyth, Indianapolis, Indiana and are as he calls them on the SIOASDS BASIC PREMIUM ALBUM for 1978. See page 26.

One and three ladies chain
Three and four right and left thru
Old two, new four go forward
Come back, right and left thru
Two ladies chain, rollaway
Number one couple walk straight across
Left allemande

Four ladies chain three quarters
Heads lead right circle four
Break out to a line of four
Go forward up and come on back
Right and left thru
Two ladies chain
Lines go forward and come on back
Two men step straight across
Left allemande

SINGING CALL ADAPTATION

OH! LONESOME ME

Adapted by Coy Cowan, Tampa, Florida

RECORD: Old Timer 8134

PICKUP NOTES

— — **YOU** gotta **GIRL** — — **I AIN'T** got **NONE**
OH! — — **LONEsome ME!** — (**CIRCLE LEFT**)

INTRO, BREAK and CLOSER

CIRCLE LEFT go **ALL** the **WAY** a**ROUND** that
BIG old **RING** —

WHEN you **GET** a**ROUND** to **HOME** you **STOP**
and **PARTners** **SWING** —

TWICE a**ROUND** you **SWING** yr **LITTLE PET**
— (**ALLEmande LEFT**) and

WEAVE — — a**ROUND** the **SET** — —

IN and **OUT** a**ROUND** you **GO** to **DO** a little
DOS-a-DOS — that's

BACK to **BACK** don't **BE** a**FRAID** to **PROM**
—en-**ADE'er** **HOME**)

YOU gotta **GIRL** but **I'M** just **FANCY FREE** —
— (**SWING'er**)

OH! — — **LONEsome ME!** (**HEADS PROM-en-**
ADE)

FIGURE

HALFway **ROUND** come **DOWN** the **MID-**
DLE'n **DO** a **Right** and **left** **THRU** —

DON'T for**GET** to **TURN** yr **PET** a **FORward'n**
BACK will **DO** —

FORward **UP** and **COME** on **BACK** then **TURN**
your **OPPOSITE** **RIGHT** —

PARTners **LEFThand** **ROUND'n** **EVERY**
BODY **CORNers** **RIGHT** —

PARTners **LEFThand** **ROUND'n** **FIND** your
CORNER **PROM-en- ADE** —

ALL the **WAY** a**ROUND** to **HOME** you **WALK**
a **BRAND** new **MAID** —

YOU gotta **GIRL** but **I'm** just **FANCY FREE** —
— (**SWING'er**)

OH! — — **LONEsome ME!** (**HEADS PROM-en-**
ADE)

(**CIRCLE TO the LEFT**)

SEQUENCE: Opener, figure twice for heads,
middle break, figure twice for sides, ending

NOTE: In the above figure Coy has fitted the traditional **ARKANSAS TRAVELER** pattern into a 64 beat sequence that is actually in the form of a quadrille. He has arranged the words so that all dance action is called or prompted just preceding the next 8-count musical phrase. Those words or syllables in capital letters each represent a beat of the music as well as each dash that is shown. Start by calling it exactly as shown but then gradually leave out some of the extra words and only give the key commands such as "Do Sa Do" or "Promenade" at the same place in the music and you will find yourself successfully prompting!

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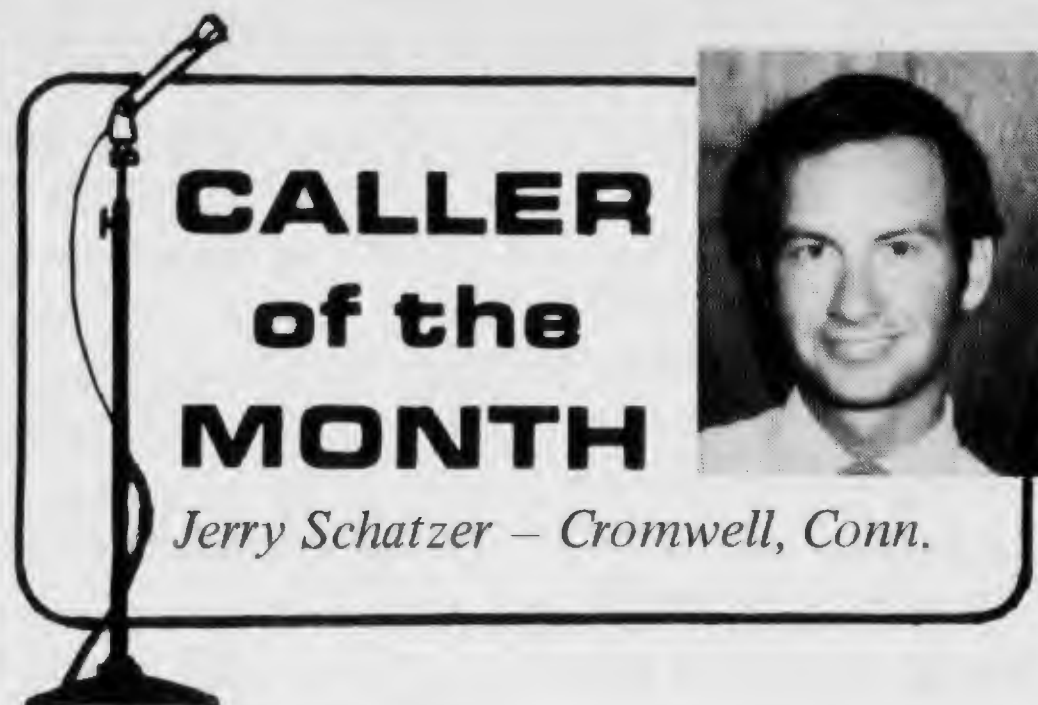
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Jerry Schatzer — Cromwell, Conn.

IF ASKED TO DESCRIBE Jerry Schatzer the adjectives young, exuberant and enthusiastic would come to mind. Jerry started dancing in 1956 in Jefferson City, Missouri, and has been calling since 1962. He has a background in both Eastern (traditional) and Western (modern) style square dancing.

While in high school and college in Missouri Jerry had his own club. After graduating from the University of Missouri in 1968 (with a Bachelor's degree in Chemistry) Jerry moved to New York, where he was employed as a Manufacturing Research Chemist for IBM. However, he became more and more interested in calling and in 1971 he left IBM to devote all of his time to square and round dancing.

Jerry calls regularly for 12 clubs in New Jersey, New York, Massachusetts and Connecticut. He also teaches round dancing to three different groups, spanning the basic to advanced level, and calls a number of guest dates in the New England, New York and New Jersey area. Between September and May Jerry does eight dances a week.

In 1973 he began touring nationally on a limited basis. Since then he has become more



Larry Jack Marv Lindner Skip Stanley

WILD WEST



Square Dance Music



Bill Kramer Russ Young

COW TOWN

WW 1-38 **Adios Amigos** by Larry Jack
WW 1-39 **Mockingbird Hill** by Larry Jack
WW 1-40 **I've Got You to Come Home To**
by Skip Stanley
WW 1-41 **All Shook Up** by Marv Lindner

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and more active in the national scene and at the present time makes four to five trips per year to various sections of the country. This past summer he spent four months on the West Coast, a new territory for Jerry.

Jerry has called at eight National Conventions and has been featured at state festivals in Canada, California, Florida, and all points in between. In 1977 he was asked to join the staff at Kirkwood Lodge in Missouri.

A member of CALLERLAB since 1974, Jerry makes his home in Cromwell, Connecticut, near Hartford. In addition to his calling and round dance teaching, Jerry still finds time to devote to being an accomplished organist and pianist.

CALLERLAB PRESS RELEASE

The first CALLERLAB Convention held in St. Louis, Missouri, in 1974, recognized the need to control the steady flow of new experimental choreographic figures (many poorly constructed). This was causing considerable consternation among callers and dancers alike. To remedy the problem, CALLERLAB formed an Experimental Basics Selection Committee, consisting of 20 members representing all areas of North America. It has since been expanded to its current membership of 50. Jack Lasry served as the first chairman of this newly formed Committee that was charged with reviewing the vast amount of experimental ideas for quality, body flow and possible usage in the Mainstream plateau of square dance choreography.

The purpose of the CALLERLAB Quarterly Experimental Selections Committee was to provide every caller in the Mainstream dance plateau an opportunity to teach dancers worth-

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while experimental figures on a limited basis without overwhelming them with a constant flow of new figures at every dance. In addition, with every caller teaching the same quarterly experimental figures at the same time, dancers all over the world would be learning and dancing the same new material. The universal acceptance of this CALLERLAB idea has made it possible for dancers from any section of the nation, or from another part of the world, to visit dances at the Mainstream plateau and be able to dance with ease and comfort. Al Brundage of Connecticut is the current Chairman of the CALLERLAB Quarterly Experimental Selection Committee, replacing Jack Lasry who is now the CALLERLAB Chairman.

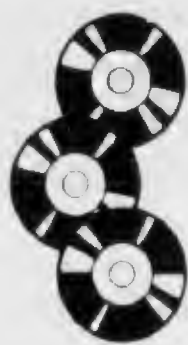
LEGACY PRESS RELEASE

The age-old problem of competition in square dancing was met head on at the recent LEGACY biennial meeting in Memphis, Tennessee. As a result of much serious consideration the following resolution was passed:

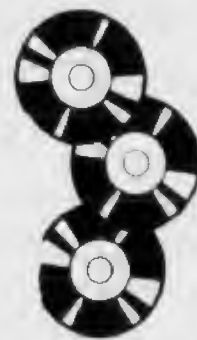
"BE IT RESOLVED that LEGACY go on record as being opposed to contests that pit dancer against dancer or caller against caller. LEGACY endorses the concept that square dancing is a cooperative and not a competitive activity."

Among other noteworthy accomplishments at the recent meeting was a resolution to encourage support of all youth groups who wished to engage in square dance activities. LEGACY went on record as recognizing the good work of Central Registry of World Dancers (CROWD) organization and encouraged public support of this group by square dancers everywhere. For other information on the international square dance advisory organiza-

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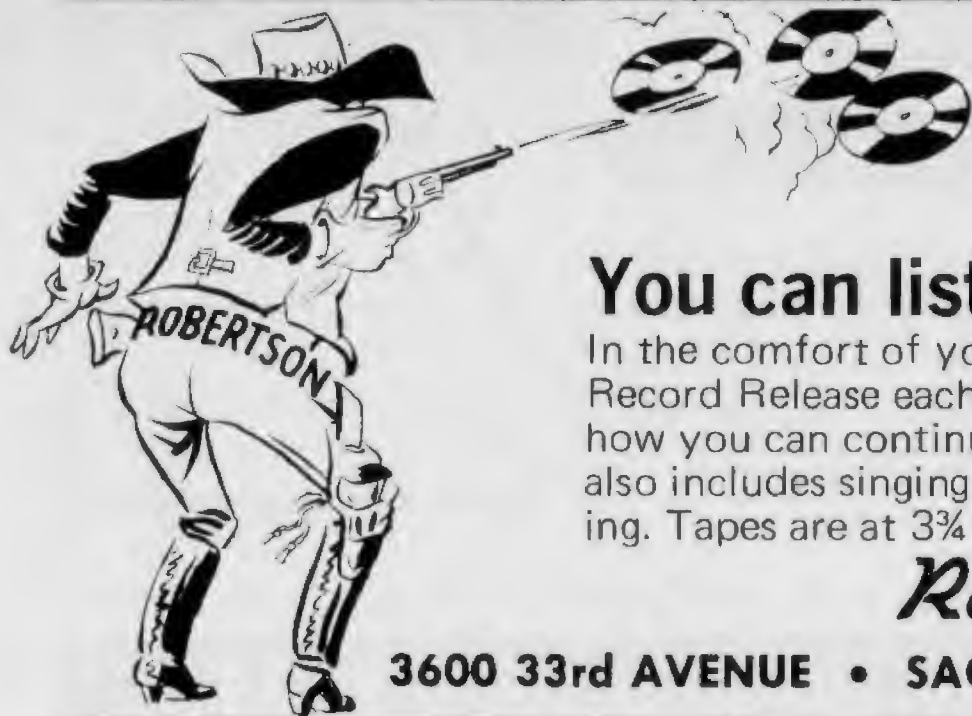


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tion, LEGACY, inquiries may be directed to the Executive Secretaries, Stan and Cathie Burdick, P. O. Box 788, Sandusky, OH 44870.

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Prior to the 26th National Convention it was announced that Hilton Audio Products would be furnishing the sound at a cost of \$26,566.00. There was some comment that \$26,000 seemed like an awful lot of money for three days' work. In response, Jim Hilton has

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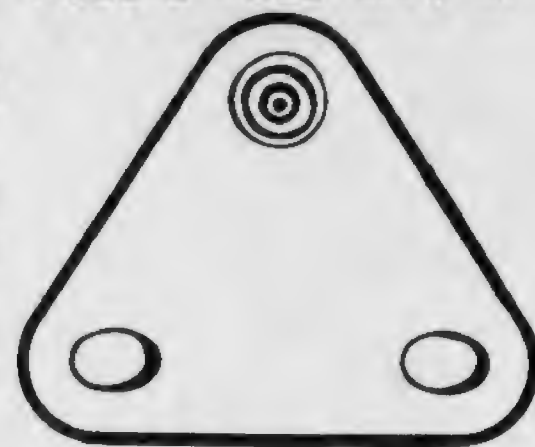
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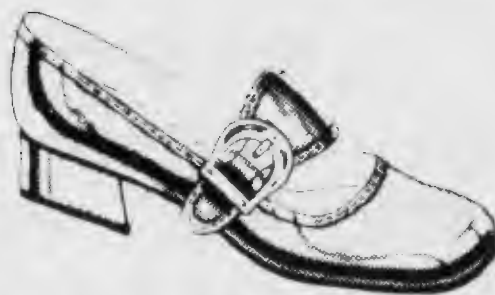
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their halls; others do not. Some are split into more halls than others and require more operators, as well as more sound equipment. Speaking from our viewpoint, some are located farther from our home base than others and freight charges are higher.

We feel sometimes like a voice crying in the wilderness, but we again submit this possibly naive suggestion to future Convention Committees: Wouldn't it make sense to get an analysis of sound problems and at least a rough budget estimate *before* a bid is submitted,

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FUTURE CALLER?

Caller Mike Seastrom and his wife, Gail, recently announced the birth of their first child. Mark Andrew arrived July 31st, weighing in at 7 pounds, 10 ounces. The Seastroms reside in Northridge, California.

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I wish you a smile on your corner
And a partner that really can swing,
And each hand a handclasp of friendship
As you right and left grand the ring.
May you never forget the struggle
When your lessons are finally through.

May you always reach back with a helping hand
That someone extended to you.
May you never become a dancer
That knows all and there's no more to learn.
In the midst of the muddle, come out of the
huddle,
Could be that you made the wrong turn.
And as long as you're dancing, enjoy it
And the friends that you made 'fore you're
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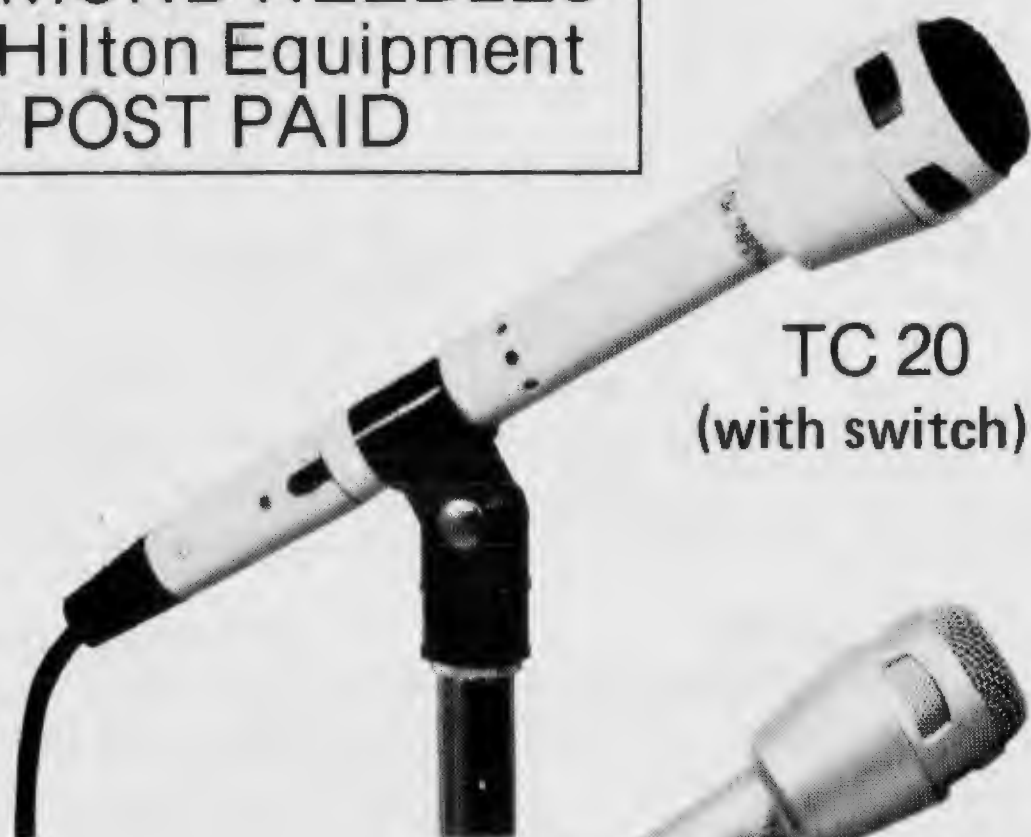
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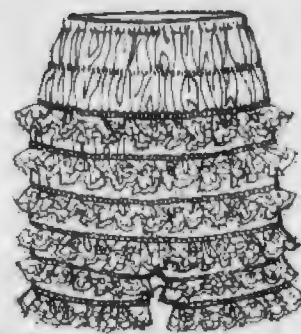
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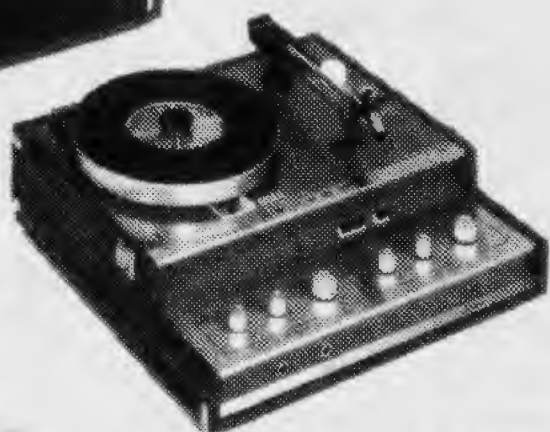
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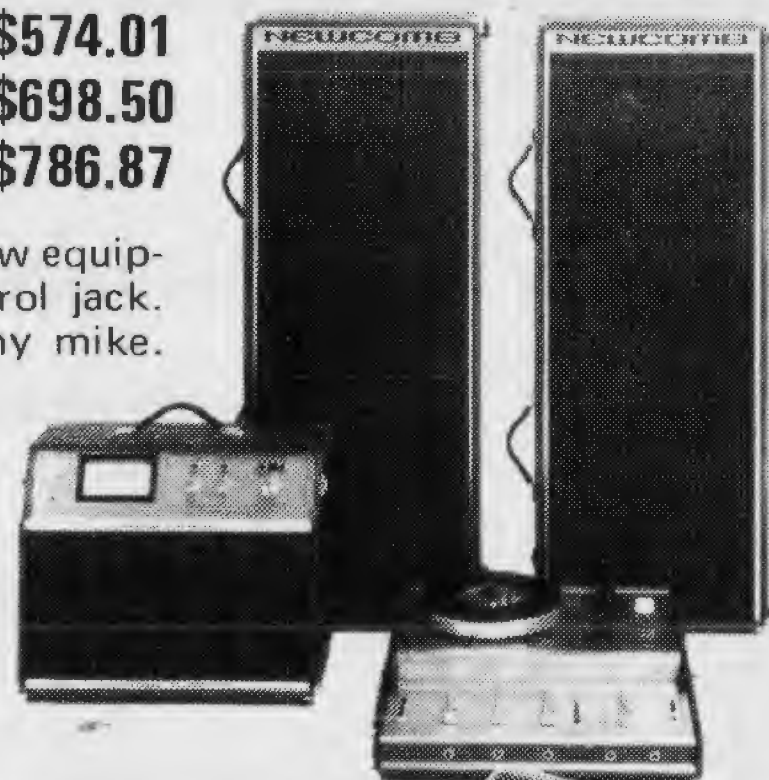
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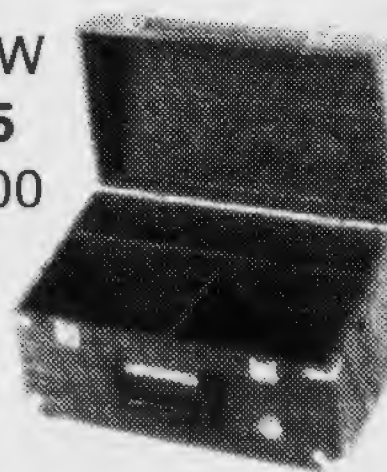
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SINGING CALLS

BRAND NEW PAIR OF WALKING SHOES — Thunderbird 172

Key: G Flat Tempo: 128 Range: HE Flat
Caller: Bob Bennett LB

Synopsis: Complete call printed in Workshop.
Comment: A really country feel on this record.
Dancers will probably enjoy this version.
Timing seems adequate. Rating: ☆☆

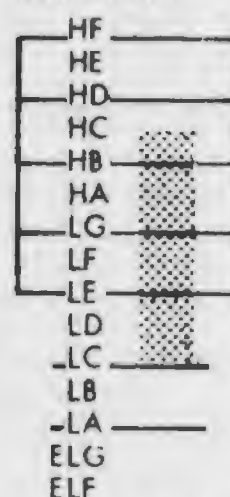
MOCKINGBIRD HILL — Wild West 1-39

Key: D, E Flat,
& E Tempo: 130 Range: HB
Caller: Larry Jack LF Sharp

Synopsis: (Break) Allemande corner alamo
style — swing thru — forward two — balance
again — swing thru — forward two — turn
thru — allemande corner — weave ring — do
sa do — promenade (Figure) Heads lead right

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

circle four — make a line — right and left thru — cross trail thru — swing corner — allemande new corner — weave ring — do sa do — promenade.

Comment: A chorus backs up Larry in his release of this tune. Music seems to be reduced on called side. Easy figure with seemingly no pressure on dancers.

Rating: ☆+

ADIOS AMIGO — Wild West 1-38

Key: A Minor to

B Flat Minor Tempo: 128 Range: HB Flat

Caller: Larry Jack

LA

Synopsis: (Break) Circle left — walk around corner — see saw own — allemande corner — weave ring — do sa do — promenade (Figure) Four ladies chain across — heads rollaway — pass thru — separate around one — make a line — slide thru — swing — allemande corner — weave ring — do sa do — promenade.

Comment: Two companies have released this tune and this reviewer will have to lean towards the Kalox release. Called side is weak on music in spots. Use of vocal background on instrumental assists.

Rating: ☆☆

SOUTH TO LOUISIANA — Top 25340

Key: A

Tempo: 128

Range: HB

Caller: Mike Litzenberger

LA

Synopsis: (Break) Allemande left — daisy chain

PREFERENCE POLL

In the absence of our Hot Line this month, once again we've moved the Preference Poll back to its original spot in the magazine. In order for this poll to be meaningful and representative of all areas, we need the choices of everyone. So, please keep your ballots coming in every month. Just send us your selections for the top five singing calls and top five round dances on a postcard and we'll include them in our computation. Remember, yours may not make the top five in our poll but your votes will still be important to us. Cards should reach us by the 20th of the month.

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Comment: Most callers will use simple opener

due to the amount of words used in cajun flavor. Use of standard figures makes it danceable, including Grand Parade. Nothing unusual about release except a lot of words.

Rating: ☆+

BABY BOY — Wild West 1-34

Key: D & E Flat **Tempo:** 128 **Range:** HC
Caller: Marv Lindner **LB**

Synopsis: (Break) Circle left — men star by right once around — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — eight to middle and back — heads left square thru four hands

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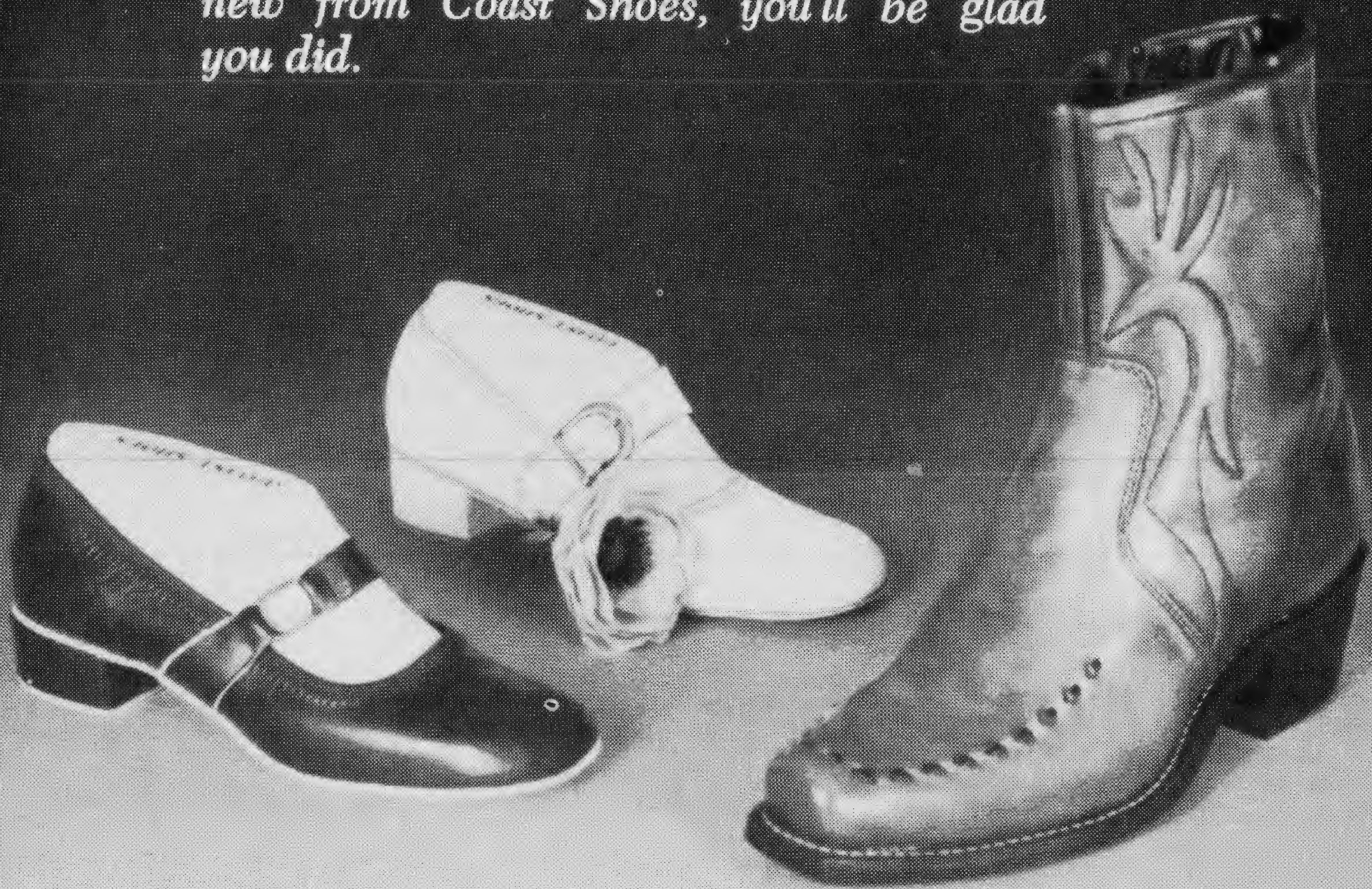
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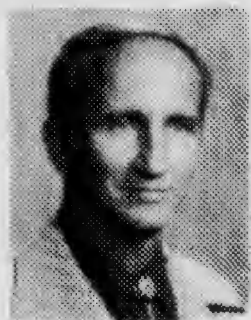
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— left allemande — weave ring — do sa do — promenade.

Comment: Nice rhythm on this release. Use of Left Square Thru in figure will keep dancers awake. Tune may be a little difficult for callers due to minor key changes. Easy dancing. Rating: ☆+

IF YOU COME BACK TO ME —
Longhorn 1019

Key: A Flat **Tempo:** 128 **Range:** HC
Caller: Lee Swain **LA Flat**

Synopsis: Complete call printed in Workshop.
Comment: Good instrumental with nothing

unusual about the figure. Tune is familiar to most and dancers may enjoy. Rating: ☆☆

RAGGED BUT RIGHT — Ranch House 402

Key: E Flat & F **Tempo:** 130 **Range:** HC
Caller: Johnny Walter **LC**

Synopsis: (Break) Heads go grand parade — (Alternate Opener) Four ladies promenade — box the gnat at home — swing — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — star thru — pass thru — chase right — boys run around those girls — square thru three

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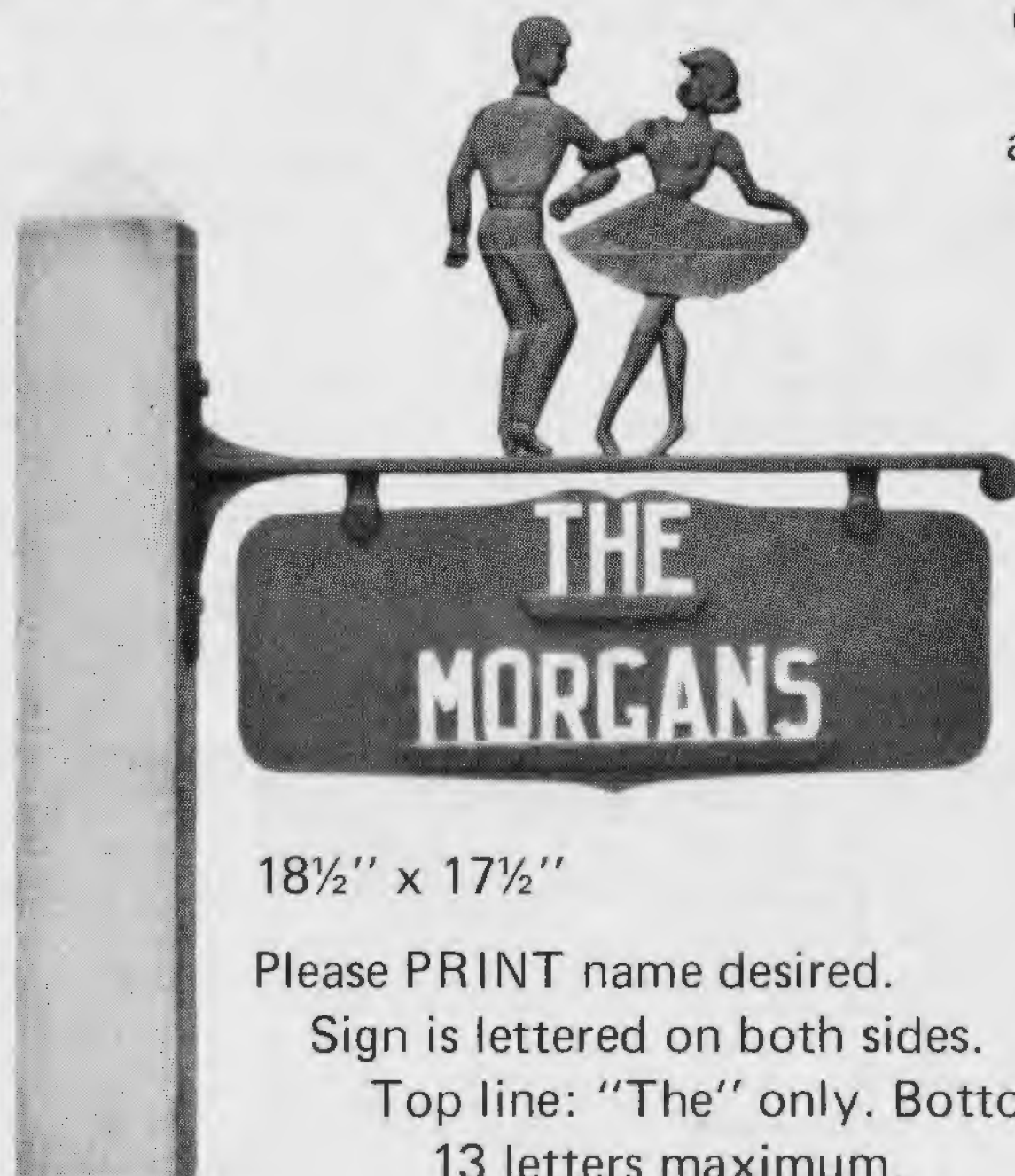


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quarters — swing corner — promenade.

Comment: Nice recording with action that will keep dancers moving. Good movement using Chase Right and Grand Parade. Timing works nicely. Rating: ☆☆

HONKY TONK SONG — Lore 1158

Key: E Flat **Tempo:** 130 **Range:** HG LE Flat

Caller: Dave Johnson

Synopsis: Complete call printed in Workshop.

Comment: Really "low-down" music that should be popular. Nice job by Dave. Easy figure with different tempo that many dancers enjoy. Rating: ☆☆+

LAS VEGAS LIL — Lore 1159

Key: B Flat **Tempo:** 132 **Range:** HE Flat LC

Caller: Harold Bausch

Synopsis: (Intro) Circle left — walk around corner — turn partner by left — men star right — once around (Break) Left allemande — weave ring — do sa do own — promenade her (Figure) Side couples square thru four hands — circle half — veer left to a two-faced line — ferris wheel — centers pass thru — square thru three quarters — trade by — right and left thru — pass thru — trade by — swing — promenade.

Comment: Different with an acceptable melody.

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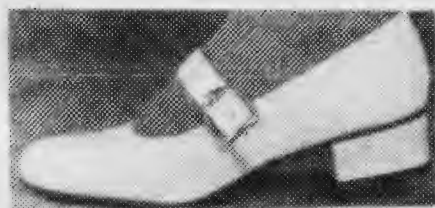
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Enough figure use to be enjoyed by dancers. Callers will need to remember sequence of figure and break as it is a little unusual.

Rating: ☆☆

DO WHAT YOU DO DO WELL —

Bee Sharp 107

Key: C Tempo: 132 Range: HB

Caller: Dave Taylor LC

Synopsis: (Break) Four ladies promenade once — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — outside two do sa do — swing thru

— spin the top — lock it — right and left thru — dive thru — star thru — cross trail — swing corner — promenade.

Comment: A reissue of a previous release. Dave features a Lock It in this number. Should be easy calling for most callers. Choreography should present no problem. Rating: ☆☆

I WROTE A SONG — Mustang 175

Key: A Tempo: 130 Range: HC Sharp

Caller: Art Springer LC

Synopsis: Complete call printed in Workshop.

Comment: A good release with a fine job by Art. Dance response should be very accept-

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able. Callers should enjoy the challenge of learning this one. Good music.

Rating: ☆☆+

UNION TRUCKING MAN — Bogan 1295

Key: G **Tempo: 130** **Range: HD**
Caller: Sleepy Browning **LD**

Synopsis: (Break) Four ladies chain across — chain home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — do sa do corner — curlique — scoot back — boys run to right — move up to middle — come back — square thru three hands — swing corner — promenade.

Comment: The called side of this release is very poorly done and if dancers plan to purchase to dance to, it is not acceptable. Instrumental side offers satisfactory music.

Rating: ☆+

I'LL BE WAITING THERE FOR YOU —

Rockin' A 1367

Key: C & D **Tempo: 134** **Range: HD**
Caller: Otis Getts **LC**

Synopsis: (Break) Four ladies promenade once around — swing at home — join hands circle left — left allemande — weave ring — do sa do own — promenade — swing at home (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: Heavily accented beat to an average tune and figure. Key change on last break assists musically.

Rating: ☆+

GOLD DIGGING CLEMENTINE —

Thunderbird 171

Key: A **Tempo: 128** **Range: HC Sharp**
Caller: Bob Bennett **LG Sharp**



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Synopsis: (Break) Join hands circle — left
allemande corner — partner curlique — boys
run right — star left full around — turn thru
— left allemande — weave ring — do sa do
— promenade (Figure) Head couples lead to
right — circle to a line — right and left thru
— pass the ocean — ladies trade — swing thru
two by two — boys run to right — bend the
line — slide thru — pass thru — swing — left
allemande corner — promenade.

Comment: Better dancing in a comfortable
fashion will be accomplished by slowing this
record. It has good dance movements and
Bob really gets 'em moving. Good music.

Rating: ☆☆

HOEDOWNS

ROUNDUP — Ranch House 102

Key: G

Tempo: 134

Music: The Ranch Hands — Banjo, Bass, Drums

4 WHEEL BANJO — Flip side to Roundup

Key: G

Tempo: 128

Music: The Ranch Hands — Banjo, Bass,
Drums

Comment: Roundup should be slowed for
easier use. Rhythm is slightly different and
release seems to become monotonous. 4
Wheel Banjo has better tempo and has slight
melody to follow. Callers may enjoy but it
will have to be a personal selection method.

Rating: ☆+

BLUE STAR SPECIAL — Blue Star 2047

Key: G

Tempo: 128

Music: Blue Star Band — Steel Guitar, Bass,
Piano, Drums

TEXAS MAID — Flip side to Blue Star Special

Key: D

Tempo: 128

Music: Blue Star Band — Steel Guitar, Bass,
Piano, Drums

Comment: Both tunes will have to be a caller's

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flip square by Dona Prudhomme

NOTE: Cloggin' is better than joggin'!

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choice. Recording of these tunes seemed to be slowed to offer not a true key, especially on Blue Star Special. Blue Star has done better in their releases. Rating: ☆



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I was extremely saddened when I read in SQUARE DANCING magazine that Dr. Jay King had passed away. I studied his book "The Fundamentals of Hash Calling" diligently for over three years. I believe it to be the best method to learn to call and recommend it to anyone interested in improving their calling. Jay King added a new dimension in square dancing which left a permanent mark upgrading the level of dancing. His contributions are exceeded by no one. To his family we extend our deepest sympathy. They can be proud of this great man's efforts.

Capt. Patrick Demerath
Zaragoza AB, Spain

Dear Editor:

This is in response to the article written by Vee Leslie, "A Round Dance Gigolo." I think

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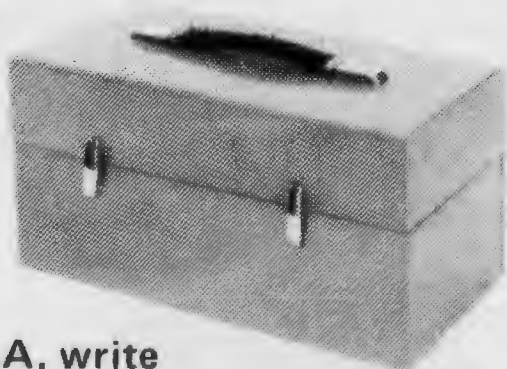
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she's right. There is another person who could use a square and round dance gigolo. I was widowed about a year and a half ago and have since learned to square and round dance. I love to dance but do not have a dancing partner and I am not ready for the "dating game." I would dance every night if I could.... So why not include people like me in the need for a gigolo?

Florence Guthrie
Alexandria, Virginia

Dear Editor:

Out of curiosity I asked one of the guards

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how our Convention compared with previous conventions he has worked. His answer, "This is the best behaved group I've run across except for a Church Convention they had a while ago." That's a pretty good compliment, I'd say!

Bart Smith
Trenton, New Jersey

Dear Editor:

Needless to say the Convention at Atlantic City was overwhelming and very well organized. Hats off to the committee for a job well done. There is only one complaint and as a caller's

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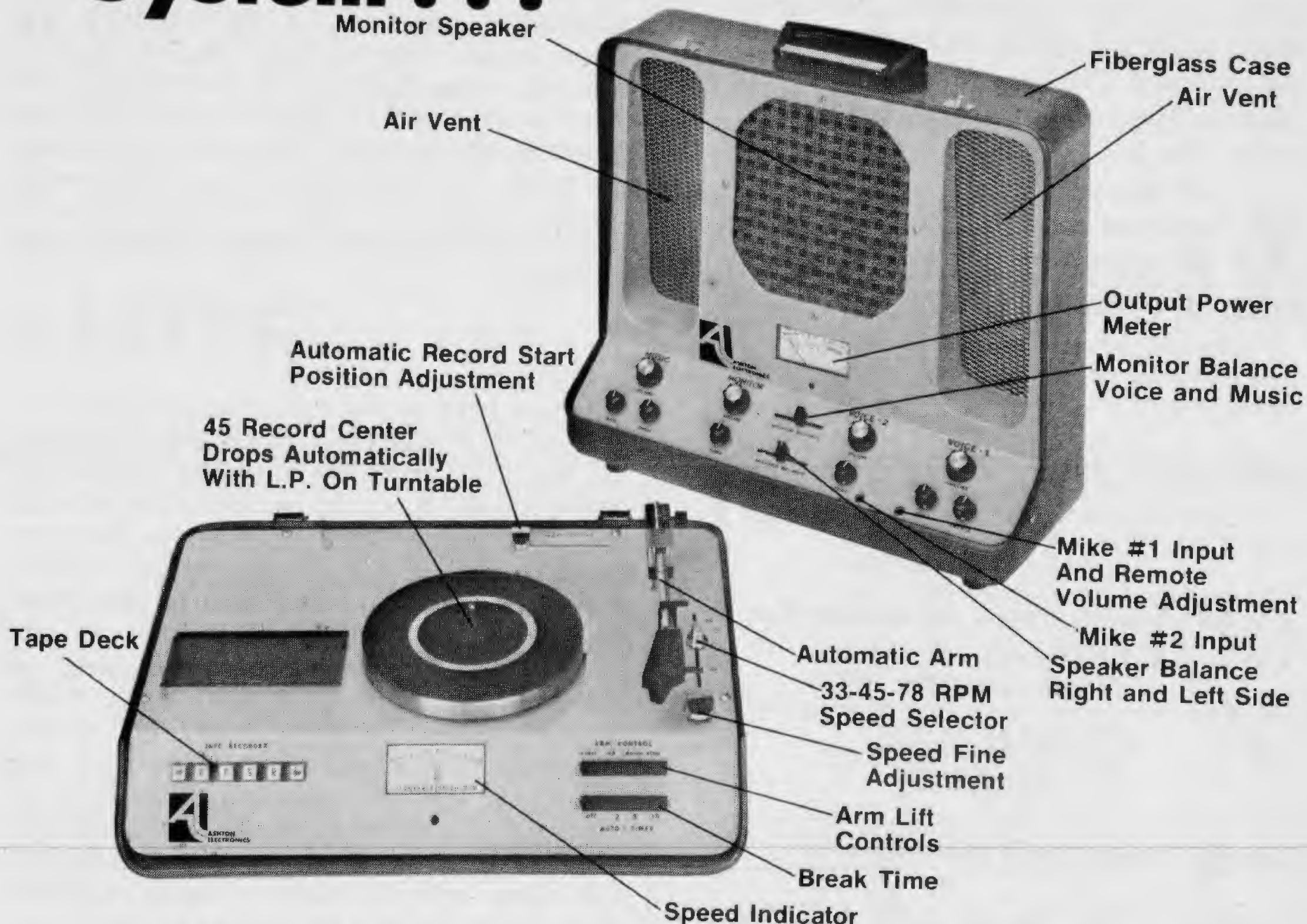
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wife I am appalled as to what is happening to our dress tradition. The callers at the Convention threw away the western dress code and wore hippie beads. Where will it all end? I certainly can't take anything away from the professional callers by the way they dress, but please, couldn't they refrain from wearing such dress at a dance? They are encouraging new callers and dancers to dress in the same fashion by setting an example. Callers like my husband and many more have worked hard to encourage dancers to follow tradition. We must all stick together to keep our activity beautiful and traditional.

Eileen Williamson
Altoona, Pennsylvania

Dear Editor:

I have been in the square dance picture for some 12 to 14 years as a dancer and for the last five years as a caller in a small way. I agree that square dancing is becoming too hard a chore for many prospective dancers. How do those responsible expect the average person to learn and remember 95 to over 100 basics when they can only spend one night a week in the activity? And the number of basics required for club level dancing continues to grow. If this trend continues only the young and people with plenty of time will be able to keep up with it. I suggest that each dance be advertised as to the level to be called and a universal number of basics to assigned to each level, so that dancers will know what to expect at any particular dance. There is a great need of dances where one can dance perhaps 50 basics with the assurance that no more will be called. Another thing that should be looked into is that most callers teach too many figures at a time. This doesn't give the dancers the chance to learn them properly



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Check the December issue of SQUARE DANCING magazine for the complete lineup of callers, or write: JERRY & BETTY COPE, SQUARE DANCE INN & CAMPGROUND, at Andy's Trout Farms, Box 129, Dept. SIO, Dillard, Ga. 30537.



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and do them automatically. Here again comes the fact that only a small minority can remember all these figures.

J. Williams
Berkley, Michigan

Dear Editor:

The committee of the 26th National Convention has done a splendid job of constructing such an excellent program for the ambitious dancer by having the rails of the ladder in place to climb to the elusive goal of challenge dancing. In some parts of the country this is

hard to accomplish because some of the rails are missing, which makes it harder for the dancer as well as the caller. Rebuilding these steps can be long, tedious and demanding but needs to be done in order to have a wide, strong base to attract new blood into the growth of challenge dancing. This should be noted by other Conventions. Here the challenge dancer faces excitement, tension and thrills to get through a tip. The old brain concentrates on the caller's voice and jumps to relief and joy when the sound stops at the end of a call. Then

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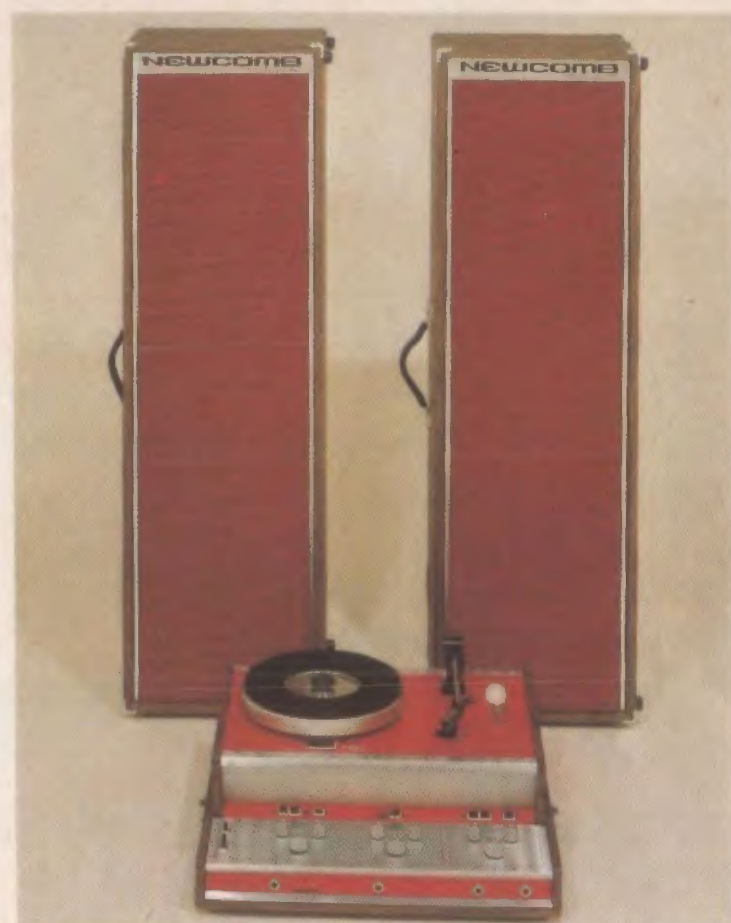
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the beginner will see the smile of a successful square and the eagerness to go on.

Charlie Kingston
Duncan, British Columbia

Dear Editor:

After attending a "super" weekend at Super School I thanks to your scholarship, I hope I can express what it accomplished for Jerry. Dave Taylor (a great showman) offered much to leadership, attitudes and business aspects of calling. Jim Mayo's advice on the voice and breathing problems was priceless. Lee Kopman

was able to put across sight calling so easily, I'm sure he opened many doors and solved many questions for the callers in attendance. Another asset was Lilith Kopman who offered advice on speech. She also had a session for the spouses which was helpful to me.... Please thank everyone who was involved in granting this scholarship to Jerry. We also give A-1 recommendation to Super School I and the instructors.

Char and Jerry Pinkston
Rockford, Illinois



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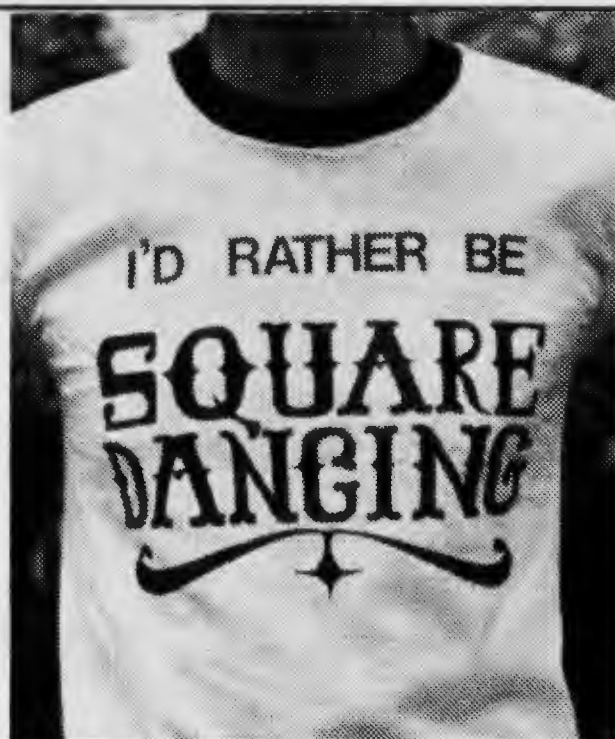
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Dear Editor:

Responding to the letter of Orlo Hoadley in the July issue concerning the call Mix — It is true that from an ocean wave, as illustrated, the end result is the same in mix as in trade the wave. However, the dancing is different. To trade the wave or partner trade, right shoulders are passed. In effect, mix causes left shoulders to be passed by the dancers. In addition mix is also called from two-faced lines facing either direction, or for the very advanced dancers from lines either facing or back to back.

Obviously we cannot trade the wave from lines and a partner trade from lines or two-faced lines yields an entirely different result than mix. I think this is a good example of why all callers should try calls from different positions (APD) in order to give variety to their dancers without necessarily using a lot of new and experimental calls. As one example of many, try calling spin chain thru from an Alamo setup to a group of "good" dancers and brace yourself for the noise as the floor goes crashing in ruins. The recognized calls we use in ad-

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vanced and challenge dancing have withstood the test of time, so they must have value. Before dismissing a call as "just the same" as another call, be sure to investigate it and try it from all angles. Sometimes the results are fascinating!

Bill Hamilton
Mattawan, Michigan

Dear Editor:

How can square dancing be improved? What should the activity be like in the year 2000? Let's start by giving Bill Castner and those of

like talent a *whole hall* at a National, not an hour! Smooth dancing and styling, that's what it should be all about. Not how much you sweat!

William Sitler
Tulsa, Oklahoma

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- Nov. 5 — Callers Council Festival, Civic Center,
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- Nov. 11-12 — 1st Annual Foothills Jamboree,
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- Nov. 11-12 — NTSRDA Roundup, Convention
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- Nov. 11-13 — Burr Oak Weekend, Burr Oak
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- Nov. 12 — Turkey Dinner Dance, Kaiser Steel
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- Nov. 18-19 — Annual Turkey Strut, Civic
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Nov. 25-27 — Thanksgiving Weekend, Niagara
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Nov. 26 — 10th Anniversary Dance, Sacred
Heart Church, Delta, British Columbia,
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Nov. 26 — Gay 90s Ball, Kaiser Steel Gym,
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Nov. 27 — 1977 Mini-Festival, Caldwell College,
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Nov. 27 — 3rd Annual Fiesta Ball, Community
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Dec. 2-4 — Red Boot Roundup, Civic Audi-
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Dec. 10 — Christmas Benefit, Kaiser Steel Gym,
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Dec. 27 — Half Way Party Dance, Kaiser Steel
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Dec. 31 — New Year's Eve Ball, Kaiser Steel
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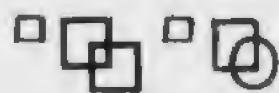
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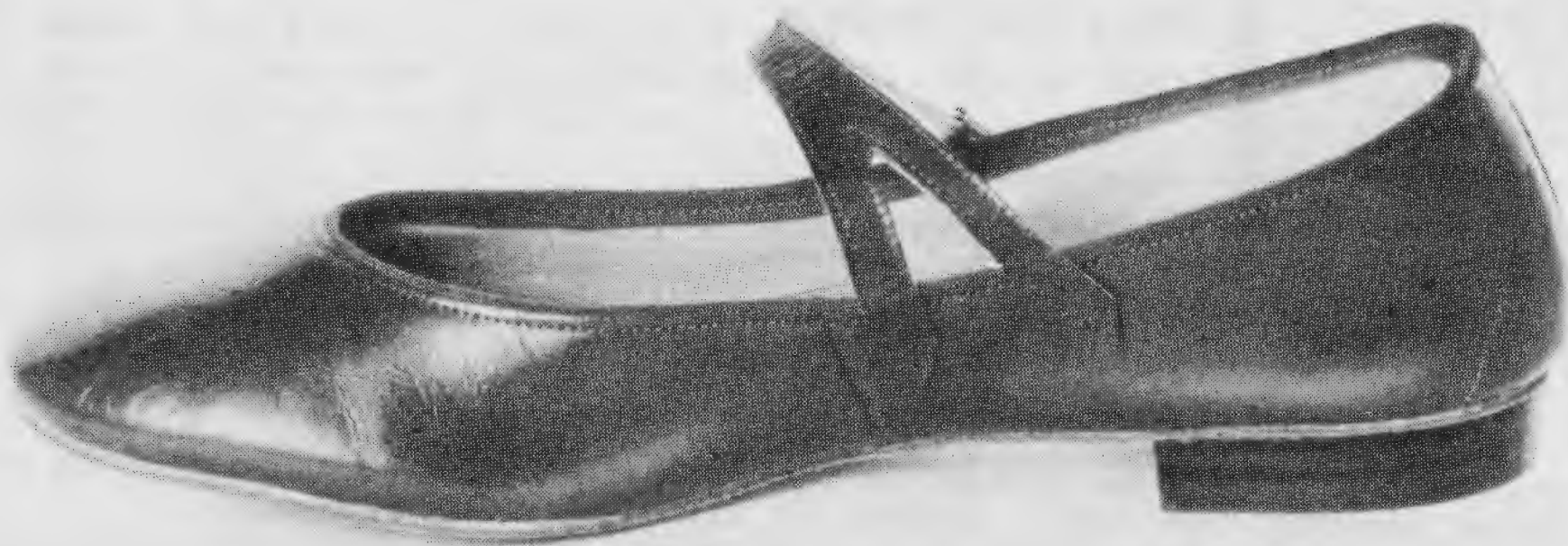
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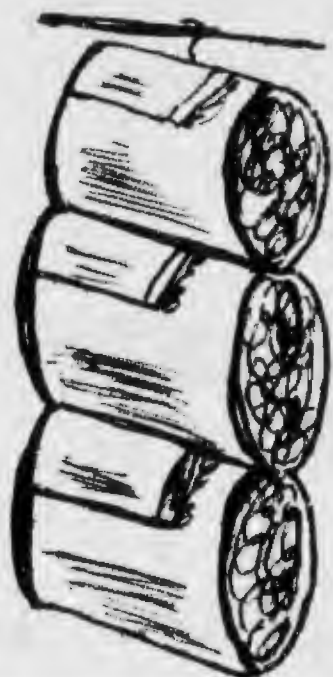
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Dec. 31 — New Year's Eve Dance, National Guard Armory, Amarillo, Texas

Dec. 31 - Jan. 1 — 2nd Annual All Nighter, St. John's Catholic Church, Carrolltown, Kentucky

(R/D CONVENTION, continued from page 34)

dual capacity for this year as General Chairmen of the 2nd National Round Dance Convention. The Executive Committee will initiate the issuance of monthly progress reports to all members of U.R.D.C. and develop further

committees as required to expand and improve round dancing.

Write to Don and Dot Hansen, 474 Bear Lake Road, N. Muskegon, Michigan 49445 for membership forms for U.R.D.C. and registration forms for the 2nd National Round Dance Convention.

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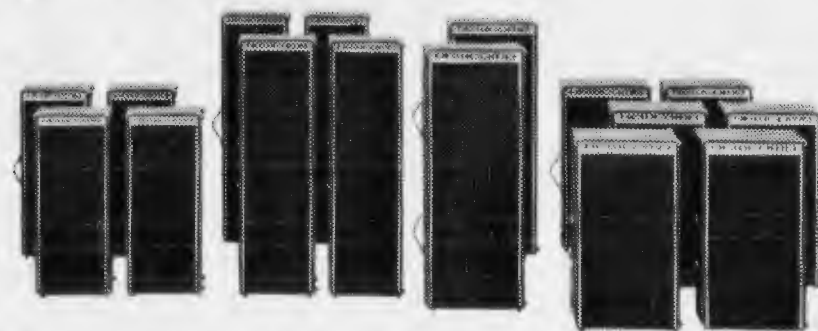
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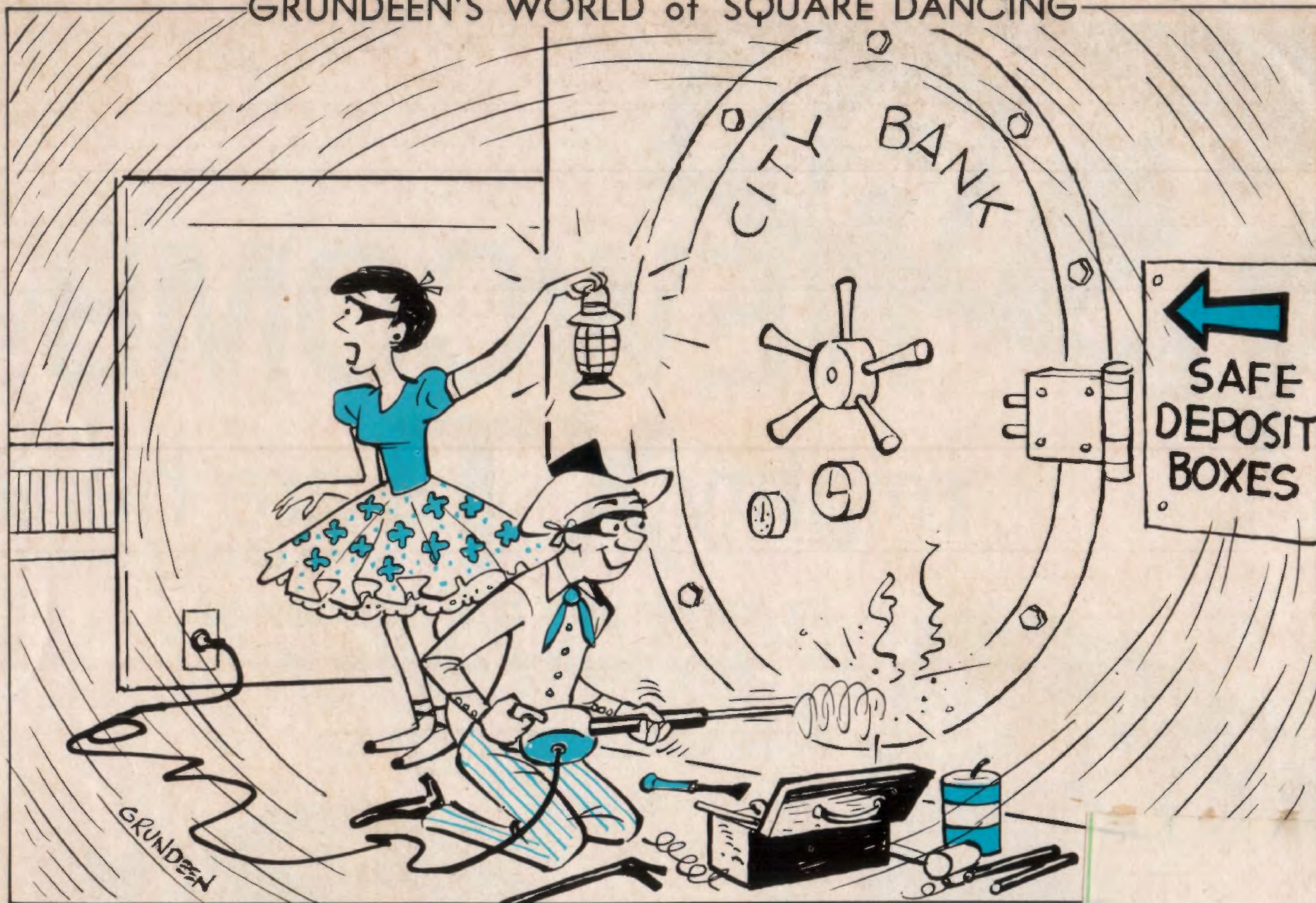
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